MEMORIAL STONES IN ANDHRA PRADESH

Thesis submitted for the award of the

Degree of

DOCTOR OF PHILOSOPHY IN HISTORY

By

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CERTIFICATE

This is to certify that the thesis entitled MEMORIAL STONES IN ANDHRA PRADESH submitted by Sri R. Chandrasekhara Reddy for the award of the Degree of Doctor of Philosophy in History, is a bonafide research work done under my supervision in the S.V.U. Oriental Research Institute, Tirupati. The thesis has not formed the basis for any other Degree or Diploma of this University or any other University.

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ABBREVIATIONS

APAS	Andhra Pradesh Archaeological Series.
APRE	Andhra Pradesh Reports on Epigraphy.
AREP	Annual Reports on Indian Epigraphy.
ASIR	Archaeological Survey of India : A Review.
CDI	Cuddapah District Inscriptions.
EA	Epigraphia Andhrica.
EC	Epigraphia Carnatica.
EI	Epigraphia Indica.
HAS	Hyderabad Archaeological Series.
IA	Indian Antiquary
KDI	Karimnagar District Inscriptions.
NDI	Nellore District Inscriptions.
SII	South Indian Inscriptions.
TTDES	Tirumala Tirupati Devasthanam Epigraphical Series.
TIMP	Topographical List of Inscriptions of the Madras Precidency.
WDI	Warangal District Inscriptions.
An	Anthropos.
Bh	Bharati
IHQ	Indian Historical Quarterly
JAHRS	Journal of Andhra Historical Research Society.
JBORS	Journal of the Bihar & Orissa Research Society.

JESI	Journal of the Epigraphical Society of India.
JIH	Journal of Indian History.
JOIB	Journal of Oriental Institute Baroda.
JPQ	Journal of the Philosophical Quarterly.
JRAS	Journal of the Royal Asiatic Society.
ME	Man and Environment.
MUHS	Madras University Historical Series.
OC	Oriental Conference.
PIHC	Proceedings of Indian History Congress.
QJMS	Quarterly Journal of Mythic Society.
SIHC	South Indian History Congress.
TGOS	Tamilnadu Government Oriental Series.

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CHAPTER I

INTRODUCTION

In the epigraphical literature memorial stones form a unique branch in as much as it deserves a special study. The significant feature of this class of inscriptions is that they perpetuate the memory of those heroes who laid down their lives for a noble cause, be it a religious, or social or political. There are a number of instances of self-less people sacrificing their lives to protect their lords, their villages, women folk etc. The religious devotion of some devotees was so deep that willingly and with a smile on their face they cut off various limbs of their body and offered to their god. For them their heads are lotus flowers intended to be offered to their deity. There were so many loyal soldiers who took a vow that they would not allow their lord's body to touch the ground as long as they (i.e., soldiers) were alive. Some people were so chivalrous that they protected the honour of women even at the cost of their own lives.

Perhaps, every corner of the country can rightly boast of the persons who gave away their lives for some noble cause or the other. Though their histories are not written down completely, they did not leave the world unhonoured and unsung. Atleast very short accounts of such heroes are recorded on the stones. When one goes through the Memorial stone inscriptions, the first thing that becomes very clear is the laudable sentiment that "this body is as temporary as a water drop and as such, it is worth laying down the life for a noble cause" (Anityam = adhruvaṁ Prānam mānam = ā-chandra tārarkam / Prānam= ēva parityāgē mānam = ēva surakshitam // -- EP. Carn., VI, cm.122:1140 A.D). That is why such great heroes are believed to have attained vīra-svarga. Their self less sacrifice is so highly valued that the society created a separate svarga for them and justifiably termed it as vīra-svarga. Many inscriptions state that the hero attained vīra-svarga (vīra svarga Poye; Bīralōkabēgē). In fact, such heroes are deified and shrines are erected to the stones set up in their memory and regular worship is offered to them by the local people. It is significant that such a practice continued till today for which the hero temples of Palnāḍu can be cited as a good example.

Although a fairly good number of memorial stone inscriptions in Andhra Pradesh are present, hitherto no attempt has been made to study them in detail. Tamilnadu and Karnataka also have a great number of memorial stone inscriptions and they are replete with a fund of information. The memorial

stones of the Andhra country also deserve such serious attention. Keeping this in view it is proposed to study some what in detail the memorial stones of Andhra Pradesh.

Before discussing the scheme adopted in writing this dissertation it is necessary to understand the nature of the memorial stones available in Andhra Pradesh. Memorial stones of Andhra Pradesh can broadly be divided into three categories:

1) Memorial stones with sculptures as well as writing,
2) Memorial stones with only writing, and
3) Memorial stones only in sculpture representations.

The studies on memorial stones date back to the colonial period. Walsh appears to be the first European who carriedout investigations and published reports on hero-stones and satī memorials. The studies that appeared on memorial stones or hero-stones during the colonial period, represent two schools of thought. The first school is dominated by Orientalists, who, in appreciation of the oriental cultures, viewed the hero cults of Asia, especially those of India, as the anti-mundane or spiritual devotion. E.H.C. Walsh[1], Henry White Head[2], J.Ph.Vogel[3], are some of the scholars who contributed to this school of thought.

The other school is the Indologist school. The famous Indologists E.Hultzsch[4], G.V.Acharya[5], H.K.Narasimhaswami[6], belong to this school. Almost all these Indologists of the colonial and post colonial period who were basically the

epigraphists, viewed the hero worship as an integral part of the rural culture in India. Therefore, they looked at it as a distinct Indian cultural entity.

During the post Independence period many studies have appeared on the memorial stones. These studies project the hero cult in isolation. S.Gopalakrishna Murthy[7] and R.Nagaswamy[8], described either the religious practices of the cult or narrated the sculptural details of the memorial stones.

Recently, scholars of different disciplines such as Archaeology, Epigraphy, Art History, Anthropology etc., have started taking interest in the popular cult of the common man. For example, S.Settar and M.M.Kalaburgi[9] emphasised in their writings the hero cult in memorial-stone traditions. Jyotindra Jain[10] viewed the tradition from an ethnic point. G.D.Sontheimer[11] considered it as a part of tribal culture. M.S.Mate[12] observed the tradition from the folk cultures point of view. They all try to link up the sculptural representations and their find spots with the ethnic association of the hero cult of a particular group.

A few scholars, have also attempted to study the hero cult from the class and modes of production point of view. B.D.Chatopadhyaya[13], K.K.N.Kurup,[14] M.L.K. Murthy[15], are among these who have given socio-economic orientation to the study of the hero-stones. There are also scholars who

have made general survey of memorial stones and the practices.

A.S.Altekar[16], K.A.Nilakanta Sastry[17], M.Somasekhara Sarma[18], T.V.Subba Rao[19], M.D. Sampath[20], have made a mention of memorial stones and the hero cult in their works, but they did not work exclusively on the subject..

The foregone review clearly indicates that very little work has been carriedout on memorial stones in Andhra Pradesh. Therefore, the writer has chosen this area for a comprehensive study, with an emphasis on the memorial stones with inscriptions.

The data pertaining to the hero-stones has been gathered by field survey, from Archaeological Museums at Hyderabad Mysore, Sri Venkateswara Museum and Temple Art at Tirupati and libraries of Oriental Institutes at Tirupati and Mysore, State Archaeology, Hyderabad, Archaeological Survey of India, Mysore, Importance is given to recorded inscriptions from published as well as unpublished sources, including those lying in the field. Over 500 inscriptions of memorial stones are recorded.

The Primary sources are, of course, the memorial stones of all the three categories specified above. To make the study comprehensive, select hero-stones of Tamilnadu and Karnataka are also taken into account whereever necessary. The works like Indian Antiquary, Epigraphia Indica, Epigraphia Carnatica, South Indian Inscriptions Series, Andhra Pradesh Archaeological Series,

Hyderabad Archaeological Series, *Epigraphia Andhrica* are among the important publications which provided with the inscriptions which are the primary source material for the study.

The literature on memorial stones includes a few Telugu, Sanskrit and English works as well as Tamil and Kannaḍa works. Shripada Krishna Belvarkar (Ed.), *Mahābhāratam*, (Poona, 1959); Bhasa (Skt.), *Pratimā Nāṭakam*,(Varanasi, 1977); M.A.Stein (Skt.), *Kalhana's Rājataraṅgiṇi*, Vols. I & II (rpt. New Delhi, 1979): V.Ramaswami Sastrulu, *Kālidāsa Samskruthāndra Kumāra Sambhavam* (Madras, 1933); Palakuriki Somanadhakavi, *Basavapurāṇam* (13th, 14th century A.D.); (Cennapuri, 1952) Koravi Goparaju, *Simhāsanadvātrimśika* (Kakinada, 1933); S. Hanumachastry, *Rukmāṅgada Charitra* (Guntur, 1933); Veturi Prabhakara Sastry, *Śrīnāthuni Krīdābhirāmam* (Secunderabad, 1960); V.Ramaswami Sastrulu, *Śrīnāthuni Kāśikandam* (Madras, 1933); Pandita Umakanta Vidyasekharulu, *Palnātivīracharitra* (Madras, 1955) V.R.Ramachandra Dikshitar,(Eng.), *Śilappadikāram* (Madras, 1939); and T.V.Subba Rao, *Kāṭamarāju Kathalu* (Hyderabad, 1976) are the few works which are used in this thesis to understand contemporary conditions for the hero-cult.

Different issues of the *Journal of Andhra Historical Research Society*, *Journal of Indian History*, *Journal of the Epigraphical Society of India*, *Quarterly Journal of Mythic Society* and of the *Telugu Journal Bhārati*, are also very useful for the study.

It may not be out of context here to give a short account of the memorial stones so far discovered in the

Andhra Country which form the chief source material for the present study. The earliest stone memorials have been found in Andhra Pradesh which are datable to 1295 ‡ 144 B.C. to 115 ‡ 144 A.D. Some of the dolemens were some times converted into hero-shrines dedicated to some local chief or warrior or into shrines of Śiva with some lingams installed in there. In the third century A.D. one inscription, which comes from Gangapērūru (Cuddapah District), records the death of a person while rescuing the cattle from the hands of the enemies. Some of the inscriptions of Ikshvākus at Nāgārjuna Koṇḍa are memorial in nature recording the death of the members of the royal family, in particular. These are called Chhāyāsthambhas. The memorials were raised in honour of those who died under natural circumstances or on a battle field. There are a good number of memorial stone inscriptions belonging to the period of the Vaidumbas, Noḷamba(pallavas) and the Bāṇas, recording the death of heroes in cattle raids. It is quite interesting that a large number of memorial stones are found in Cuddapah, Chittoor, Kurnool, Mahaboobnagar, Anantapur and Guntur districts. In fact, Kharsana Palli, Mangalam and Boḍināyanpalli, of Chittoor district have as many as ten memorial stones, all recording the death of heroes in cattle raids. Similar is the case with Mopūr.Where more than thirty memorial stones have been discovered. Devapaṭla and Vandāḍi villages in Cuddapah district can rightly boast of the existance of not less than nine memorial stone inscriptions in

them. At Tripurāntakam of Kurnool district, largest number of memorial stones are found in one place, they may be not less than seventy. With the advent of the Vīra-śaivism, the belief in self-immolation became very strong. Number of such devotees became so great that a special maṇḍapa called Vīra-Śiro-maṇḍapa was constructed by Anavēma Reḍḍy at Śrīśailam. The heroic death of the Palnāḍu heroes became a legend and it was sung by a great poet like Śrīnātha. In fact, not only the worship of the heroes but also of the memorial stones, which had begun earlier, gained great popularity. So temples were constructed for them and worship of the heroes and hero-stones continue till today. However, there is sharp fall in the number of memorial stones and memorial stone inscriptions from about the 14th century onwards. The reasons for this are, however, not very clear. Nevertheless, it does not mean that the hero worship in the Andhra country came to a halt in the late medieval period.

In this context it is noteworthy that, when compared to Tamilnadu and Karnataka, Andhra Pradesh has very limited number of Satī-stones. Such stones, called Māstikals, are abundant in Karnataka. Though in the Andhra country a woman who committed Satī is worshipped as Pērantālu, strangely the Satī-stones discovered here are far less in number than in any other region of South India. Thus, these are some of the observations that one can make on the memorial stones of Andhra Pradesh.

The Dissertation has been divided into the following Chapters.

CHAPTERS:

I INTRODUCTION:

A brief literature survey and the source material for the study are described in this Chapter.

II SELF SACRIFICE:

The definition, nature and various causes which led to the hero-cult are dealt with in this chapter.

III MEMORIALS:

Origin and development, erection of memorials, hero-worship of hero, hero temples and satī stones have been examined.

IV HERO-STONES:

Purpose of erecting hero-stones, who erected hero-stones, erection of hero-stones and customs, find spots of the hero-stones, division of hero-stones category wise, and dynasty wise divisions of hero-stones have been discussed.

V ANALYTICAL STUDY OF THE MEMORIAL STONE INSCRIPTIONS:

Based on the first and second categories of the memorial stones.

VI DISCRIPTION OF THE SCULPTURED MEMORIAL STONES:

Made to study the various details of the sculptures based on a selection of the first and third categories of memorial stones.

VII CONCLUSION :

Important conclusion that can be arrived at by this study are given. Select photographs of memorial stones are also added to the thesis.

The important findings that emerged from this study are:

1. In the early medieval period, especially during the reign of Vaidumbas, Bāṇas and Noḷambas, the memorial stones mostly represent sacrifices for the sake of society. Battle fields, cattle raids, loyalty to master, protection of women, protection against the wild animals all constitute sacrifice for the society.

2. The Late medieval period, on the other hand, presents a contrasting picture wherein most of the memorial stones indicate devotion to God and for attainment of salvation and heavenly abode.

3. In Coastal Andhra Pradesh, especially in Guntur and Nellore districts, memorial stones indicating social and religious causes for self sacrifice are found.

4. The Telangana region shows a considerable regional variation. In Warangal district, most of the instances show

religion as cause for self immolation. In Mahabubnagar district, themes representing socio-economic and religious causes abound.

5. In Rāyalasīma, during the early medieval period, numerous instances of sacrifices related to socio-economic and political causes are discerned, whereas the late medieval period shows many instances of self sacrifice for to religious causes-deep devotion to God, especially Śiva.

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CHAPTER II

SELF SACRIFICE

NATURE OF SELF SACRIFICE

Self-sacrifice is an ancient custom where offering of one's own head or any part of his body, either to a god or goddess, is seen. This custom had its existence from the Puranic Age and offering lives for the sake of secular causes such as for the king, country, in addition to the deities was not uncommon. This custom became popular in medieval and later periods. In offering one's own life there may be some noble, political, social or religious causes.

> Self-sacrifice is intended to propitiate a deity whose wrath was believed to have been manifested either in the form of a pestilence or calamity in order to carryout or to do a vow taken by him to get his cherished desire or earthly object coveted, it seems to have been an ancient custom in South India for a devotee to offer his head and immolate himself. This rite is called <u>midi-tala</u> in Telugu, and <u>Talai-bali</u> in Tamil.[1]

In Dravidian literature the authentic source to this special custom referred to as Tala-bali is available. The early Tamil classic Silappadikāram (first or second century A.D.) speaks of the warriors who cut off their dark-haired heads containing such fierce red eyes as seemed to burn those upon whom they looked and willingly offered themselves upon the sacrificial altar (of the guardian deity) with the prayer that the conquering king might be ever victorious.[2]

Self-sacrifice by a devotee due to his excessive devotion to his guardian deity was the best offering he could make on earth. This dominating desire to sacrifice himself in a fanatic religious devotion, made the devotee spill his own blood on the altar of his deity by cutting open his heart, his belly or any part of his body or pluckout and offer his eyes, whenever necessary[3].

From the Silappadikāram representations, one can understand that the rite of offering one's own head had been in vogue in South India from very early times. The Kālāmukha, the Kāpālika and the Pāsupata sects in Śaivism followed the practices of the tantric cult during the medieval period. M.S. Sarma in his History of the Reddi Kingdoms stated that the tantric cult was in vogue from the times of Choḷas.[4] The Vīrabhadras, a sect of Śaivas, are said to have performed heroic deeds such as cutting of

their scrotum, stomach, head, for the protection of the village from natural calamities. This kind of self-sacrifice of these heroes became a remarkable feature in the medieval period.

Even during the period of the Reḍḍi kings, this attitude inspired the Śaiva devotees as well as the common people and kept up the level of the heroic spirit. Gradually any one who willingly gave up his life for the sake of the Dharma or of a noble cause or performing any heroic deed risking his life in the interests of either one's self or community was treated as a hero.

Self-sacrifice was generally performed in the temples of Bhairava, Vīrabhadra and Kāli which came to be known as Chaṁpuḍu gullu[5]. Chaṁpuḍu guḍi literally means the temple where the people of religious spirit used to cut off their heads or end their lives.

In the Telugu country also heroes or devotees immolated themselves out of their excessive devotion or to fulfill their vows. People believed that these heroes would go to heaven or to the presence of the deity by performing this rite on auspicious occasions, specially sacred to their deities.

Miḍi-tala or offering of head was also known as gaṅḍa-tala[6]. Any kind of hindrance to the normal

observance of the vrata or worship in any way, by reason either or loss of any one of the materials daily used in the ceremonial worship, or of non availability of the required pūja dravyās essential for worship according to the vow taken, was at times the cause of this self-immolation[7]. The devotee fully believed that it was an opportunity sent to him by the god.

Women also observed the self immolation. They offered their lives by cutting their throats. The practice in Karnataka was to cut one's own neck from the back as seen in the Kambadūr sculptures[8]. There were some communities who followed this type of worship. Mention may be made of Vīramushtis, Vīrabhadras, Mailāra Vīrabhatas and Garudas. According to Edgar Thurston,

> "They correspond to the Vīrabhadra Kāyamkams of the Kanarese lingāyats, Like whom they dress-up and adorn themselves with small lingas, the figure of Vīrabhadra, a sword, a plate bearing a star, and heads of Asuras [demons]". . . . . 9.

The weapon used for cutting the neck was a broad circular piece of iron, the fore part of which is round and the hinder part extremely sharp. A chain attached

to the fore part hangs suspended upon the breast, into which the victims, sitting down with their legs drawn up and their necks bent, insert their feet. Then they suddenly stretch out their legs and at the same time drawing their neck, cut off their own head and offering the same as a sacrificial object to their idols[10]. During the Car procession, if the car does not move, the Vīramushtis cut themselves with their swords until it is set in motion[11].

Another community, Mailāravīrabhaṭas, claim to be special servants of God Mailāra, who is a form of Śiva. These people used to swing in the air piercing an iron hook passing through their skin into the breast bone. They used to jump in the fire pits with emotion. The ladies of this caste used to perform heroic deeds. All these feats were described in Krīḍābhirāmamu[12] of Śrīnātha (15th century A.D.). Further, it elaborates the heroic deeds of Mailāra Vīrabhaṭas, particularly acrobatic feats with swords and daggers. In Karnataka, Garuḍas were the bodyguards of the kings appointed for life long service and they were to serve with great responsibility. These people displayed their valour without caring for their own lives in defence of their king and country. Some of their acts would appear to us as acts of excessive hero worship.

The concept of self-sacrifice is clearly illustrated in the Tamil classic Silappadikāram, of the first or second centuries A.D. Kalhana's Rājataraṅgiṇi(1148-49 A.D.) refers to several cases of loyal and devoted officers burning themselves on the funeral pyre of their dead master[13]. The Kathāsaritasāgara contains a story[14] which is also repeated in the Vētālapañcavimsati and the Hitōpadêsa with some changes about a hero Vīravara who sacrificed his son in order to prolong the life of his master and later on "cut-off his own head with a stroke of the sword" after a hymn of praise addressed to the goddess Mahisāsuramardini. Sākta literature contains a great deal about sacrifices including human sacrifices. The Kalikapurāṇa may be cited as an example. The Bhojarājīyamu, another Telugu poem of the same age refers to a special instrument used on such occasions called Gaṇḍa-gattera which is like scissors. This instrument was used to cut the throats of the devotees[15]. The Simhāsana dvātrimśika by Koravi Goparaju and the Krīḍābhirāmamu refer to the custom of self-sacrifice with special reference to the worship of Bhairava and the horrifying exploits of the Mailāra devotees. Some used to jump into red hot-fire of glowing charcoal. Some used to sit in slings tied over pits,set with arrows pointing upwards and cut off the slings with knives.

The Simhāsana dvātrimśika gives ample evidence for self-sacrifice. Some temples were often erected for the practice of these gruesome rites. These were called Champudu gullu and usually contained an image of Bhairava, Vīrabhadra or Kāli. It was commonly believed that the goddess Durga granted the desires of all those who worshipped the Ashta Bhairavās of the eight quarters with the blood of their ashṭāngas (eight limbs of the body) and made an offering of head soaked in blood[16].

Fire walking is another custom which was in vogue in the medieval period. This was also practiced by the servants of god, Mailāra, who rushed into pits filled with live ember and walked across them[17].

Such practices of self-sacrifice inspired many religious minded people to behave in that direction. The devotees who sacrificed their lives for various causes were considered to be heroes, and images in their honour were installed in some temples. A kind of worship for them came into existence gradually. Later on, these deceased heroes were worshipped as folk gods and their greatness was sung in ballads. Heroism is a mental aspect which makes the persons think that life is temporary and acts they have done are permanent. He involves himself in situations through which he can serve a good

cause though the situation appears to be dangerous. People believed that they would go to heaven, after observing such religious austerities.

The act of self-sacrifice is noticeable in Epigraphical records from the period of the Ikshvākus, (3rd century A.D.) in Āndhra-dēsa. Some stones having the images of male and female figures with or without inscriptions are found in the Nāgārjunakonḍa valley seem to carry such an idea of heroism. Among them there are some memorial pillars.' These memorial pillars testify to the existance of self-sacrifice. Mention may be made of the Chāyāstambha of Vammabhaṭṭa installed by Rudrapurushadatta in the honour of his step mother. There may be two reasons for the installation of such stones. Firstly, the people, of that time might have wished to record the self-sacrifice for the purpose of inspiring the future generation. Secondly, some people seem to have established such stones for the deceased persons even they died in normal course, as a mark of respect and memory. Though these two categories served different purposes at that time, they were viewed in a particular sense in the later period. Stones were being raised for the persons who lost their lives in the battles in defence of their monarch, country, property, because their act of valour, sense of sacrifice and risk

of life were involved in facing the enemies.

The Chāyāsthambhas of the Ikshvāku period were the earlier forms of the hero-stones (Vīra śilalu). The hero-stone cult seem to have begun from the period of the Vaidumbas. The Vaidumba kings were war mongers. There are many hero-stones which depict their valour.

After the Ikshvākus, the hero-stones are seen in abundance from the times of the Vaidumbas, Bāṇas, Noḷamba (Pallavas) and Chāḷukyas in Āndhradēśa. An inscription found at Vandāḍi (Cuddapah district), engraved in archaic Telugu characters of the 9th century A.D., introduces two Vaidumba kings, Kaligatriṇētra and Gaṇḍatriṇētra, it is stated that Vīramahārāju, the commander (Sēnāpati) of the army of Kaligatriṇētra Siṅgadhāra and Mahārāja Podaneṟu (Podanṟu) of Rēnāḍu died in a battle and that certain persons entered Kīḻgunṭe and that Gaṇḍatriṇētra set up the inscription to commemorate their death[18].

An inscription discovered at Pudipaṭla (Chittoor district) engraved in Kannada characters of the 9th century A.D. states that a man by name, Jayanāgan, walked into the sacred fire on the day of winter solstice and died[19]. An undated inscription from Upparatonasanahalli (Anantapur district) belonging to the time of Noḷambādhirāja records that a stone was set up in memory

of a certain person who died by entering into the fire on account of the death of some one[20]. Another inscription at Rachanapalli of Anantapur district (10th century A.D.) which belongs to the period of Western Chāḷukyas, records the self-sacrifice of Kasavaḍagaṅga consequent on the death of (his master) Pallayya Arumu-rāja and also registers a gift of 12 maruttus of land to perpetuate his memory[21].

During the times of the Choḷas and Kākatīyas religion played a dominant role in the society. Particularly Śaivism by nature was a martial religion. During this period self-sacrifice was much popular in the society. During the period of Kākatīyas many hero-stones were installed in important Śiva temples displaying men in heroic postures. Some figures appear with daggers thrust into their necks or or abdomen and some driving their daggers into the left thigh with one hand and raising a weapon with the other to stab themselves in the chest[22]. Similar stones are seen on the hill at Mopūr in Pulivenḍla taluk of Cuddapah district[23]. Generally the religious people who wish to end their life go to the temples of their family deities to sacrifice their lives.

One of the inscriptions from Śrīśailam (Kurnool district), dated 1377 A.D., records the construction of a

Vīramandapa by Anavēma Reḍḍi for the merit of his father-in-law. It also states that in this manḍapa many heroes voluntarily cut-off their heads and tongues[24].

Some inscriptions from Yāḍiki[25] Rāyalacheruvu[26] (Anantapur district) belonging to the 15th Century A.D. record self-sacrifices. Similar inscriptions are also found in Peddamuḍiyam[27] in Jammalamadugu taluk of Cuddapah district and Gorantla[28] of Kurnool district. We have a number of inscriptions recording self-sacrifice in Āndhradēśa from the times of Vaidumbas down to the Vijayanagar kings.

CAUSES FOR SELF-SACRIFICE

There are various causes for self-sacrifice. The causes can broadly be divided in Religious, Social and Political causes. Though certain economic motives are behind for some self-sacrifices such as, animal hunting in protection of the cattle, boundary disputes resulting in fighting for land grab, etc., they are included in Social causes for they are inseparable.

RELIGIOUS CAUSES:

Loss of essential material for worship due to the devotee's oversight, or non-availability of the necessary Pūjādravyas according to the vow taken by

him inspite of his sincere efforts, were also some of the important reasons for self-sacrifice. The devotees took such circumstances as god given opportunities to prove their deep devotion and smilingly offered their own limbs, which may stand in comparison to the lost or non-available article (e.g., offering of one's own eyes if the intended flowers are not available or offering one's own head if the necessary fruit is not available) to the deity. There are instances to show that often devotees cut-off their heads with big scissors called Gaṇḍa gatteras in such cases[29].

In fact, some Śaiva communities like Vīrabhadras, Vīramushṭis and Mailāra Vīrabhadras or Mailāra Vīrabhaṭas practised these rites and customs with more vigour and made them part and parcel of their daily life. Vīramushṭis are mentioned in a Kākatīya record of Śaka 1183[30], and daring deeds of the Mailāra Vīrabhaṭas are described in the Krīḍābhirāmam[31]. Both the Vīramushṭis and Mailāras are Lingāyats now. The former being professional acrobats and mendicants, they were attached to devāngas and komaṭis. They perform acrobatic feats with swords and daggers.

Besides the people of the above mentioned castes, some people of other castes also performed this kind of religious austerities without caring for their lives.

People with excessive devotional moods, sacrifice their lives before the goddess or gods. An inscription at Mácherla in Palnāḍu taluk of Guntur district dated Śaka 988 (1066 A.D.) states that Achkuñjunḍu entered the army of Birudagāmaya, son of Uriya Bētarāja and Mahādēvi Menḍamma and offered his head to Paḍlasāni (goddess) for the sake of his master[32].

Levying tax on certain communities and granting that tax to the temples was also seen in those days. An inscription at Beḍudūru in Jammalamadugu taluk of Cuddapah district dates Śaka 1471 (1549 A.D.) in Telugu language of the time Vijayanagar king Sadāśivadēva-Mahārāja registers the grant of the Vīramushṭis tax, amounting to three Māḍas made by the Purāntakās headed by Komāralingaya, Rāchaya, at the instance of Siddha-Bhikshā Vritti-Ayya to the temples of Vīrēśvara and Gāvi-Rāmēśvara Beḍudūru, alias Narasimhapuram in Ganḍikoṭa (Sīma) for their worship and monthly festivals for the merit of Rāchavīṭi Vīrēśvara and several Purāntakās[33].

An inscriptional reference is available which describes a class of Śaiva extremists called Koṅga vīras who used to cut-off their heads and tongues in a manṭapa specially erected for that purpose in the Śrīśailam temple.[34]

SOCIAL CAUSES:

Social causes for self-sacrifice may be divided into four types. (1) Since cows happened not only to be holy animals for Hindus but also a part of wealth, they protected them. In such cattle raids some people sacrificed their lives. (2) There are instances of people laying down their lives to protect those who were engulfed by flames. (3) When the honour of women was in danger or when they were carried away by wicked people, some heroes protected them even by risking their lives. (4) Some heroes fought with wild animals for protecting the people and crops in the forest areas, even at the cost of their lives. People who sacrificed their lives under the above four categories thought that it was their duty to save Dharma which was the basis for the society. Heroes who performed any heroic deeds risking their lives in the interest of either their community or of the entire Hindu society were described as heroes and their families were duly rewarded. Such heroes sprang up from every caste. The value and nature of the cause or object or ideal for which a person gave up his life, decided the place of honour to be given to him in the hierarchy of the heroes. Kākatīya period witnessed a number of instances of this type where the heroes sacrificed their lives.

In an inscription found at Pudipaṭḷa, in the Punganur taluk of Chittoor district, dated 9th century A.D. in Kannada language, it is recorded that Jayanāgan walked into the sacred fire on the day of winter solstice and died[35].

Another undated inscription in old Kannada language, states that during the time of Noḷamba (Pallava) king, the stone was set up in memory of a certain person who died by entering into the fire[36].

Karshanapalli inscription which is damaged and undated but refers to the reign of a chief of the Mahābalikula records that a certain Okkalan in the chief's service slew an elephant in a battle and died[37].

An inscription at Gurugupalli in Rayachoti taluk of Cuddapah district in old Telugu characters of the 10th century A.D. records the death of a warrior (magānṟu) named Śrī Kaḍasanditallu, having fought with a singapupuli, probably a tiger[38].

Anantasāgaram tank, which is one of the biggest in Anantapur district, has a story connected with it. A part of the tank bund called Musalamma Katta is believed to have been so named after one Musalamma of

Bukkarāyasamudram who sacrificed herself to close a breach in the bund. A hero-stone was set up in her memory to the west of the spot. She is worshipped even today and sheep and fowl are sacrificed and cooked food is offered on the day when the waters of the tank are let out annually for irrigating the anicut in the village of Bukkarāyasamudram[39].

There is another local story regarding the construction of Rāyalacheruvu. Krishna Dēvarāya constructed a tank named Rāyal's tank. When he first built it, the tank leaked persistently and no remedy proved efficacious. It was revealed in a dream to Krishnadēvarāya, that only a human victim, buried alive in the bund, would render it water tight. One of his daughters, learning this, offered herself, and buried where the leak occurred and a perfect cure resulted. A similar story is told regarding the tank at Punganur[40].

The above instances and the local stories reveal that many people including women sacrificed their lives for a social cause. The contemporary society was much influenced by their sacrifices, which helped the society to benefit greatly. That is why such heroes are still being worshipped in local temples with sincere devotion.

POLITICAL CAUSES:

We have a large number of inscriptions which record the death of heroes while defending the land. Even from the early times we have references to the heroes who most willingly laid down their lives in rescuing cattle which were being lifted by enemy forces. Cattle lifting, as evidenced by inscriptions of the Andhra country, continued till about the 11th century from which time onwards this practice became gradually less.

An inscription at Vandāḍi in Rayachoti taluk of Cuddapah district in old Telugu characters of the 9th century A.D. refers to a battle in which Singadhāra, the Sēnāpati (Commander), probably of Kaliatriṇētra Vīramahārāju, and Mahārāja Podanṟu of Rēnāḍu, died (names not mentioned) and sacrificed his life. This inscription also records that Gaṇḍatriṇētra has set up this stone in the memory of the deceased[41].

The Rāchanapalli inscription in Anantapur taluk of Anantapur district records the self-immolation of Kasavaḍaganga consequent upon the death of (his master) Pallayya Arumurāju and registers a gift of twelve maṟuttus of land in his memory[42].

If people sacrificed their lives for their masters and kings, that sacrifice was a consequence of their immense faith and loyalty towards their masters. In this context mention must be made of an interesting practice called Kīlgunṭe which was in practice widely in Karnataka and rarely in Andhra in the early period. A servant of the king takes an oath not to allow his master's body to touch the ground as long as he (i.e., servant) is alive. Two inscriptions found at Vandāḍi of the time of Vaidumbas record Kīlgunṭe. One of these records mentions that Kaṇṇanūrlu offered himself in Kīlgunṭe when Singadhāra, military commander of Kaliga Triṇētra died.[43] Though some Kīlgunṭe inscriptions are found in Rāyalasima area, the word Kīlgunṭe has not been explained properly, until the Hēmāvati inscription with a figure was discovered. A rare Kīlgunṭe inscription found at the village, Hēmāvati, in the Madakasira taluk of Anantapur district records that Sadamalaguṇa biḍiverragaṇḍa died and Maylamma became Kīlgunṭe[44].

The term Kīlgunṭe is a Kannada one which has many meanings. M.S.Krishna Murthy, who edited this Hēmāvati inscription, discussed its meaning extensively[45]. It means that the person performing Kīlgunṭe bears the body of his dead master on his by lying down on the funeral pyre in such a way that the dead body will not touch

the ground. The idea behind it was that the body of the dead hero should not touch the ground.

Thus, the self-sacrifice made by certain individuals for political, social or religious causes attained them the position of heros in the society. Those who ascertained the position of heroes were always remembered by the posterity through hero-cult and in honour of those heroes, hero-stones were erected and even periodical festivals were celebrated in remembrance of them.

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6. Manu bâvamaradul - immulan - Ambikaku ganda - dalaliyya.
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uḍuvidhin-uyyâlai ûguvâru
ravarava maṇḍu nerrani caṇḍra mallela,
cōdyampu guṇḍālu coccuvâru. ..(Verse 142)
Venukaku mogga vrāli....toṭṭe nillalō
munigi tadantarasthamagu mungara
mungara mukkuna gruccu koncu....
--Srinatha, _Krīḍābhirāmamu_. ..(Verse 144)

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CHAPTER III

MEMORIALS

ORIGIN OF MEMORIALS:

It is well known to anthropologists that reverence for or fear of the spirits or souls of the dead have been innate sentiments of man ever since his appearance on this planet. The most primitive of the savages expressed these sentiments, by taking care or disposing of the dead bodies of their departed in various ways then believed to be most appropriate. Thus according to their own beliefs some of the primitive people buried the dead in their own huts which were deserted so that the spirit of the dead would continue to reside there. If the dead were buried elsewhere, the spot was covered and marked by an earthen mound or a heap of stone pebbles or boulders placed in some order or by large stone slabs or even by a monolith placed vertically on the spot of the burial. All over the world burial caves or pits, mounds or tumuli and rude stone monuments like stone circles are

still being found. Modern practices of the disposal and care of dead retain traces of the primitive beliefs and practices so that memorials in honour of the dead such as tombs, grave-stones or tablets, or cenotaphs, samādhis are being raised over the dead bodies, their relics or ashes[1].

Stone is the most durable material and commonly it was used for the monuments of the dead by many primitive people. Rude stone monuments, called magalithis from the large size of the stones, have survived in many parts of the world, and they are seen in various forms according to the practices and beliefs of the peoples concerned. Magaliths are found in various parts of India. Certain aboriginal and semi-aboriginal tribes in the country still erect such monuments[2].

Numerous megaliths which to a certain extent approximate to stone memorials, have been found in Andhra Pradesh; but they have been dated 1295≠ 144 B.C. to 115≠ 144 A.D.[3]

It is also important to note that these hero-stones have no specific or substantial link with the sepulchral megalithic tomb types of the Iron age in South India (ranging from 800 B.C. to 100 A.D.) either in

symbolism or in cultural features. Even the menhirs and alighnments of the megalithic variety are of a class distinguished from these hero-stones[4].

Memorial stone, in its basic conception, is commemorative in character, raised in memory or honour of the dead and did not form part of the actual practice of the disposal of the dead. But some of the dolemens were sometimes converted into hero-shrines dedicated to some local chief or warrior or into shrines of Śiva with stone lingams installed in these. Such shrines can still be seen at Kalyāṇdurgam and Kambadūr of Anantapur district.[5] The main purpose of a memorial is to keep alive or revive the memory of the deceased and to pay homage or respects to him on certain occasions.

According to the social or religious practices of the community, no such memorial, either in stone or in any other form, is known to have been erected before the Vedic times in India.

The Satapata Brāhmaṇa gives interesting details regarding the erection of a monument over the bones or relics. It is worthwhile to note that the proper times prescribed for the erection of a monument should be so long after the death that the memory of the time, date,

month or even the year of the event should go beyond human rememberance.[6]

The significance of the references to pillar or pillars as part of the sepulchral mound or loṣṭa-citti or eḍuka[7] is not very clear from the Vedic texts. Whether the pillars were mentioned in a poetic vocabulary for the house to shelter the mound or whether a pillar or pillars were erected as part of the mound, and how they were erected are not clear, and the later Vedic Sūtras are also silent presumably because it was not a normal practice followed in those days.[8] The pillars were very probably of wood and not of stone.[9]

Though such a development seems logical, the Vedic literature throws no light on them. The Vedic ritual does not envisage a permanent monument in memory of the dead, for it held that the event of death should go beyond human memory.[10] As long as this concept held ground, it was unlikely that stone was favoured for the sthūṇa, nor do the Vedic or early Sanskrit texts signify sthūṇa as a memorial.

The earliest Tamil works of the Śangam age — variously assigned to an age between the 3rd C.B.C., and 3rd C.A.D., refer to an established custom of erecting a hero-stone meaning an upright stone post or menhir in memory

of the dead.[11] The Tamil works mention an established custom, but give no clue as to its possible origin.

Here we get a true hero-stone or memorial pillar raised according to the prevailing custom in the 2nd century A.D. Hiranand Sastri, who brought these stones to light, is not, however, prepared to accept them as memorial stones or hero-stones.[12]

As far as Āndhra is concerned at Nāgārjunakoṇḍa in Andhra Pradesh, memorial pillars called chāyāsthambhas have been found. Palaeographically these inscriptions can be assigned to the 2nd or 3rd century A.D. The Nāgārjunakoṇḍa memorials not only bear inscriptions but are elaborately carved. The panels represent warriors (rathikās) who presumably fell in some battle and whose names are mentioned in the inscription. A chāyāstambha was erected in the 11th regnal year of the Ikshvāku king, Rudra-Puruṣadatta. It commomorates the death of a lady named Śiri Vammabhaṭṭa, a daughter of a Mahākṣatrapa and mother of Rudrapuruṣa-datta.[13] Another is of Mahāsēnāpati Śiri Cāntapāla of Kulahaka family.[14] Third Pillar is in honour of Mahāsēnāpati Mūlabhūta.[15] The fourth is in memory of Koḍāraka, who was honoured by yatis (i.e. ascetics) and Śravaṇas (Buddhist monks) alike. The fifth commemorates the father of Iksuvāku king, Vīra-puruṣa-datta

and it was erected by his sisters, mother and queens[16]. Chāyāstambha, literally means "Shadow-Pillar". This conveys an idea that it was meant to represent the shadow of effigy of the deceased, reminiscent of his memory in a more visible form. The memorial character of the pillar is more aptly expressed by the term Chāyāstambha.

Chāyāstambhas were raised as memorials to the dead in the early centuries of the Christian era not only in Andhra country but as far north as the Western Punjab, Saurashtra and Kucch. The Tamil words of the Śangam age testify to their erection in the extreme south of the country. The memorials were raised in honour of those who either died under natural circumstances or on a battle field. The persons commemorated were monks, royal personages and commeners.

It has been seen earlier that wooden posts were also raised along with the mounds by the Āryans as well as the Asurās or easterners in Vedic times. Initially the Buddhists may have raised low mounds with wooden posts in the centre, perhaps projecting above the mounds. With the progress of time, during the days of Aśōka Maurya, wood was probably replaced by stone as a more durable material, and then it assumed the form of a huge monolithic pillar, standing not in the centre of the mound



but detached from it, as an imposing memorial to the relics of the divine dead. Aśōkan monolithic Pillar was in the nature of a memorial to the divine personality and noble preachings of the Buddha. It is in this monolithic Pillar that one has to look for the origin of the later memorial stones or hero-stones. The Archaeological evidence of the Chāyāstambhas at Nāgārjunakoṇḍa, are associated with the stūpas. The erection of a memorial pillar or a hero-stone might have had its origin in the Buddhist practice of relic worship, which, in its turn, was from the funeral practices of the easterners or the Asurās of the Vedic texts. This can be asserted for north-eastern and western and northern India. The Chāyāstambhas of Nāgārjunakoṇḍa do not rule out such a possibility.

The emotions behind the heroic act are, firstly, integrity, loyalty to a cause or to mother-earth, self-sacrifice and daring, all these to an exceptional and spectacular degree. The Indian folklore and ballads are full of heroism of brave and courageous sons and daughters. Erecting memorials for them, therefore, had been a fairly consistant practice. But the character and design of such memorials have the flavour of the specific genius of the country concerned. The hero-stones and other allied ancient memorials in South India follow the concepts dear

to the Indian heart, both materially and symbolically.

The main theme connected with them is cattle-lifting or cattle retrieving (which is immortalised in the Virāṭaparva of the Mahābhārta). Commemoration of heroism had a cult and a folk variation. Perhaps the oldest cult manifestation of such a trend is the Pañça-Vīra cult of the vrsni heroes. The folk traditions centred also around the Yādava clans, like the Ābhīras, Velirs, and hence were seemingly inspired by the epic tradition.

It is interesting that stone has been selected for the medium of such expression, implying the toughness, durability and naturalness of the bravery displayed by the person commemorated. Traditions connected with the veneration and worship of such hero-stones from Telugu literature show that they have deeply exercised the heart of the society. At the same time, it is equally notable that this manifestation of exemplary gratitude for an exemplary heroic act, subsequently converted into divine immamence has been a special trait of a specific geographical region of Andhra Pradesh at certain stages of its history. Before going into traditions referred to in Andhra Pradesh on such hero-stones, it is essential to understand the chronology and ecology of the

early Andhra works specially in so far as they pertain to these hero-stones.

Detailed references to the rationale of the hero-stone cult, as an antecedent cult are furnished in Nāgārjunakonda region. Nāgārjunakonḍa a site now under complete sub-mergence, constitute an invaluable source of the history of memorial Pillars in South India. It is immediately perceived that this very area, and the contiguous areas on either side of the boundry line of the Andhra Pradesh and Tamilnadu, Andhra Pradesh and Karnataka, have also produced hero-stones in historic periods under the Vaidumbas, Bāṇas, Noḷambas and Hoyasaḷas. The problem, thus, restricts itself, in so far as the understanding of the earliest provenance of these memorial stones is concerned, to examine which specific area among these contains the earliest recorded reference, and in what sociological context? This is just what is primarily answered by the hero-stones in the Punganur, Madanapalli, taluks of Chittoor district and Madakasira taluk of Anantapur district.

All these hero-stones belong to the period of Vaidumbas, Bāṇas and Noḷamba (pallavas). Among these, the earliest hero-stones with inscription are noticed from Jillavāḷpalle[17] and Mallūr,[18] both in the Rayachoti

taluk of Cuddapah district. On Palaeographic grounds they may be assigned to 7th century A.D. The hero-stone inscription of Jillavaripalle refers to the death of a warrior in the service of Raṇasittunṛu in a battle at Tuṟṟagonṟa and this Raṇasitta, who bore the title of Rakasavyāli, according to the Mallūr record, was a subordinate of the Vaidumbamahārāja, who died evidently in the service of his sovereign in the battle of Tavulavânri. Most of the hero-stones available in these provinces to the heroes who died in cattle raid. Cattle raids were very common during the reigns of Vaidumba, Bāṇa and Noḷamba (Pallava) chiefs. The land in this area was not suitable for agriculture so, the people of this region depended mainly on cattle. The physiography of the Rayachoti, Vayalpadu, Pulivendla, Punganuru and Madakasira taluks of Cuddapah, Chittoor and Anantapur districts is studded with hills and black and red soils and hence there is a little chance for agriculture. Pastures predominated in these types of lands owing to the vagaries of monsoon. That is why Noḷamba (Pallavas) and Vaidumbas tried to capture the cattle of their enemeies. And it is their duty to save their cattle which are the main source of wealth, from their enimies. While rescuing the cattle from the enemies some times they lost their lives. In such cases hero-stones were set up for such persons. We have a number of hero-stone inscriptions indicating many

instances of cattle raids from various places like Boḍi-nāyanipalle,[19] Embāḍi,[20] Karshanapalli[21] of Chittoor district. These hero-stone inscriptions clearly state the places where cattle raid had taken place and the name of the hero, who died during the cattle raid.

Along with the hero-stones, a number of slabs containing vīra śaiva devotees, cutting their throats or stomachs in fulfilment of their vows, can be noticed at the places like Alampūr of Mahabubnagar district, Markapur and Nandikotkur taluks of Kurnool district, Palnāḍu of Guntur district and some places in Warangal, Nalgonda and Medak districts and the adjacent areas. The rite of self immolation i.e., sacrificing their life by cutting their throat or stomach seems to have originally spread from the Choḷa country to the Andhra during the Kākatīya period. The Malkāpuram, inscription of Rudramadēvi[22], dated 1261 A.D., gives us some information regarding this practice "The great Śaiva saint Visvēśwara Śiva, the recipient of the village of Mandaram from the queen, subsequent to the establishment of Śaiva Maṭha, known as Goḷakimaṭha at that village, appointed as guards of the village and the Maṭha Vīrabhadras, who are said to have been born in the Choḷa country (Cōḷa aesajāh) and to have been drawn from the four castes (Ćaturvarṇya-samudhitaḥ).

The followers of the Vīra śaivism believe that if they offer their head to Bhairava or Vīrabhadra or Bhadrakāli they will get three eyes, ten hands and five heads replacing the two eyes, two hands and one head[23]. This notion caused for the self sacrifice of the many Vīra-śaiva devotees in Reḍḍi period. This practice continued during the Vijayanagar period also.

ERECTION OF MEMORIALS

From the magnificient monuments to petty pebbles are the works of the human race[24]. Therefore, one can rely on the memorials for constructing the mode of life and the belief system of the mankind.

All memorials are symbolic representations of the deceased personage. In the honour of the dead persons the memorials are erected and every memorial represents group, either ethnic, regional or caste. Therefore, symbolically they represent the pattern of behaviour of the group.

The Vêdas speak of "PITRU MĒDA", a ritual mean for the deceased. It is stated that a memorial stone should be erected in the name of the dead. The SATAPATHA BRĀHMANA also makes the mention of the memorials. In the

Raurava Āgamam one complete chapter is devoted to memorial stones, and in which they are called "Kshetra Linga Pratishtas". Other Āgamās (Kāmika, Kārana, Kirana, Chintya, Deepta, Mukuta, Mātunga, Paramēshwara, Yugria) also tell about memorials and they[25] are termed as "Samādhi Linga Sthāpana".

Among the Marya tribe of Central India, Co-son-in-law performs the last rites of the paternal uncle. The relatives on a particular ceremonial day carry the memorial stone with musical notes and trumpet rhythām. Then, erect the stone in a specific place which was already decided by them with a chanting that the deceased should remain there and think that it is his new place of dwelling and should not leave the place to harm them in any form for which they would feed him throughout, the way he was making his livelihood when he was alive.[26] They even put their valuables, ornaments, food, in the pit of the memorial stone. They sacrifice a buffalo and offer the beef to the deceased, mother Goddess (Bhū-Dēvi) and other deceased ancestors.

Even in the Tamil Śangam literature evidence of hero worship, in the same manner mentioned above, is described. In Manipur and Nagaland, memorial stones are erected to the ancestors either in circular or linear or in the horse shoe form. The Billa tribes erect temple

in the name of their chieftain. He is depicted as a horse rider. The Gouds also erect memorial stones in the name of the dead to safeguard themselves from the evil-spirits. The shepherd community of Nilagiri construct houses for the dead with some stone slabs. All these memorial stone worship is carried on with a belief that the deceased acts as a guardian angel to them and that he will not harm them. With this the person who erects the stone will be relieved from the duty, which he owed to the dead.

In course of time many changes occurred not only in the belief system but also in the worshipping order. People started believing that the dead man's spirit is living in the memorial stone and worshipped them. The tombs are also replicas of this tradition even in the most advanced civilisations. The stones erected for village deites, ancestors, locals, are the symbolic representations of the belief system and the very embodiment of the religion of the people.

A number of memorial stones are found in Central India. The Māryas especially, worship them. Some of the stones are very big in size and some others are very small. They believe that the Samādhis in course of time grow in size. The rock Pillars, called Uraskal are also worshipped by them. Stone slabs in erected posture are

also worshipped as memorial stones. In Kathewad also memorial stones are common in sight. Usually they carry the name of the person, time of death and the reason for which he died. Offen the dead man's picture is also drawn on the stone.[27]

The Golla and Boya caste people at present are also worshipping their fore-fathers. The spirits of Baydaru men who died without getting married become virika (heroes), and to their memory small temples and images are erected, where offerings of cloth, rice, and the like are made. If this be neglected, they appear in dreams, and threaten those who are forgetful to their duty. These temples consist of a heap of stones, in which the roof of a small cavity is supported by two or three flags; and the image is a rude snapeless stone, which is occasionally oiled,[28].

Close to the village is a row of cromlechs carved with figures of the Sun and Moon, human beings, animals, and enclosed with in a stone kraal, which the Badagas claim to be the work of their ancestors, and for whom periodical offerings are made. Even today, these were within one of the cromlechs-a conch shell, lingam, bell, and flowers. A number of these sculptured cromlechs at sholur, Melur, and other spots on the Nilgiris are found.[29]

In South India, memorial stones are erected for satīs and heroes. They are found either at the graves of the dead or in the vicinity of the granted land.

In Western India, memorial stones, are called Paliya (Saviours) Kambia (Pillars) and Chara (grave stone). They belong to the dead who are of some eminence. They believe that unless they erect some form of memorial for the dead, the dead would cause troubles to others. Usually they are found in the village vicinities under the pipal tree, fig tree, near the tank or at the place where the person died. In some of the stones hero is depicted as holding sword and shield and in some others animals such as camel and horse are associated with the dead and the hero is picturised as sitting on the animal. Some of the memorials had the dead persons figure along with Ānjanēya on one side, and on other side the Sun and Moon. In these types the date, and reason of the death, are written and the order of worship is also instructed.[30]

Among the Marya tribe wooden pillars are used as hero-stones. But they being costly, only a few can afford to erect them and hence they are less in number. Saja or the Sarya tree wood is used to make this. The wooden hero-pillars are found along the pathways.[31] Over them the hero is depicted as the horse rider, camel

rider or elephant rider. He is also associated with a courtisan and the weapons which he used while alive.[32]

It is recorded, in connection with the legends of the Badagas, that in the heart of the Banagudi shola, not far from the Dodduru group of cromlechs, is an odd little shrine of Karairāya, consisting of a ruined stone hut surrounded by a low wall, within which are a tiny cromlech, some sacred water-worn stones, and sundry little pottery images representing a tiger, a mounted man, and some dogs. These are kept in memory, it is said that of a Badaga who was slain in a combat with a tiger; and annually a festival is held, at which now images are placed there, and vows are fulfilled.[33]

In the manṭapa of the temple at Lēpākshi, in the Anantapur district, is the sculptured figure of a man leaning his chin upon his hands, which is said to represent a kuruba who died while meditating due the dispute between the builder of the temple and his workman about wages. The image is kept by his caste people as a symbol of peace living quality of the caste.[34]

In the North Arcot district, the Ganda is entrusted with the custody of a golden image representing the hero of the clan and keeps it carefully in a small box filled with turmeric powder. There are also some images

set up in temples built for the purpose. Once a year, several neighbouring clans assemble at one of their bigger temples, which is lighted with ghi, and, placing their images in a row, offer to them flowers, coconuts, milk etc., but they do not slay any victim.[35]

The weapons are also picturised under the belief that the dead one may make use of the weapons even after his death in the other world and they are treated as god-given weapons.

In Tamilnadu the weapons are also buried. In Andhra Pradesh Poturāju[36] is associated with a weapon. At Kārampūḍi people even worship weapons of the Palnāḍu heroes.[37].

The foot prints of the dead are also worshipped. Even today the tradition of Rāmapāda (Rāma's feet) Sīta pāda (Sīta's feet), Ānjinēya pāda, Venkaṭēśwarapāda is prevalent. Even in Jaina and Buddhist traditions worshipping the feet is a common practice.[38] That means every thing associated with the dead i.e., his place, his weaponary his belongings, all become a part of hero worship.

The man has erected memorial stones not for the sake of human beings alone but even to animals with which

he had immense association. The domestic animals, especially pet dogs, cattle, horses etc., are not forgotten even after their death and they erect memorial stones showing affection towards them for the services rendered by them.

Pet dogs have acquired special attention of the man and they are remembered even after their death through memorial stones. In Bengal, Malar tribes give feast to the dogs immediately after returning from the game. They treat the dogs as friends, servants and even as sons. There is a common belief that the evil spirits and giants come in dog's disquise to deceive the people.[39] This myth shows the relationship of the dogs with the human beings.

In Lahore (West Punjab in Pakistan) a dog's tomb is found. It is treated as hero-tomb of the dog and Pūja is performed by people to show their reverence for the services rendered by the dog. In Bulandarsha a dog's tomb is found adjacent to three human beings tombs. People pay some respect to the tomb of the dog on par with the tombs of the three human beings. At Kathewad temples tombs for dogs are found.[40] In GollaraChatta village, Madakasira taluk of Anantapur district, a memorial stone was erected for a dog which was killed

while hunting a wild boar by the sthānāpati of Tannūr and Choragiri.[41]

The Rājpuṭs of Rajastan erected memorial stones for horses. The mud horses are worshipped even today by the Rājpuṭs in rememberance of bravery of the horses.[42]

An inscription at Lingāla in Pulivenḍla taluk of Cuddapah district records the death of a warrior named Vikramāditya, son of Chormpula Vijayāditya raṭṭaguḍlu in the battle of Vāyuru on the side of Jayamēli-kumāra with Sattipāgu after slaying four heroes of the enemy camp. It also states about a Porakukka (fighting dog) that has lost its life in the battle.[43]

In the ballad Kāṭamarāju kathalu there is reference to the fierce fight of Bollāvu (spotted cow) with the forces of Nallasiddhi on behalf of Yādavas, for this war it lost its life. In due recognition of Bollāvu's services her master commemorated its auspicious death by erecting bronze and wooden sculptures of it in Gaṅga's temple at Donakonḍa (Prakasam district).[44]

HERO:

The word Vīra comes from Sanskrit language. The word Vīra is used in so many Indo-Aryan languages; it

explains the character, and might of the person.[45] The same word Vīra directly came from Sanskrit to Dravidian languages and maintaining the same meaning.

In English language, the equivalent of Vīra is 'hero'. The word hero comes from the Greek language.

A man can be a hero because of unusual bravery, nobility of action, moral and intellectual qualities or contributions either to the improvement of man's lot or to a given society. The hero stands out from ordinary men by his superiority in one or more spheres and is held up as the embodiment of certain ideals or values of the society or group that honours him. In as much as values vary, hero status is relative to a particular group or culture.[46] For ancient Greeks, a hero is a man who lived and died as a mortal but who nevertheless was rendered immortal by his superhuman strength, courage, character or ability. Examples of ancient Greek heroes are, Miltiades among warriors, Lycurgus among Law givers, Pindar among poets, Aeschylus among dramatists, and Plato among Philosophers.

1. A name given (as in Homer) to men of superhuman strength, courage, or ability favoured by the gods, at a later time regarded as an intermediate between gods and man, and immortal.

2. A man distinguished by extrodinary valour and martial achievements; one who does brave or noble deeds, an illustrious warrior.

3. A man who exhibits extrodinary bravery, firnness, fortitude, or greatness of soul in any course of action, or in connection with any pursuit, work or enterprise; a man admired and venerated for his achievement and noble qualities.

4. The man who forms the subject of an epic, the chief male personage in a poem, play or story, he in whom, the interest of the story or plot is centred.[47]

The heroes are exemplars and champions of ideal values. As heroes are identified with a particular group, the ancestor has often been regarded as the original hero of clans and families. He has been considered a protective deity.[48]

There is a class of Brāhmanical Vīras (heroes) which is duly recognised in the religion of the Brāhmans. As a rule, those heroes, only who had become the subject of a more general or quasi-universal homage, are mentioned by the Brāhmans and admitted into their Pantheon. The

W. Crooke devoted the second chapter, "the Heroic and Village Godlings" in his work. Introduction to the popular Religion and folk lore of Northern India (London,1928). They may be regarded as the equivalents of the ancient heroes, such as Hanumān of Rāmāyaṇa, Bhīma and Bhīsma of the Mahābhārata.

Generally the Indian heroes (Vīras in Sanskrit, Vīrulu in Telugu)are divided into two classes; Ancestral heroes (Vamsa pāramparam vīrulu) and Epic heroes (Purāṇa vīrulu).

ANCESTRAL HEROES:

The Ancestral heroes may be called the founders of families vārasatvas (genets) of Tegas (clans), and of Vamsamulu (dynasties). Now the Indian tradition, especially those of the Brāhmans, are said to have belonged to various gotras. Each gotra refers to mūlapurusha (The originator of that pa[r]ticular family, clan and dynasty). Mūlapurusha is always a great rishi who acquired Brahmajñana and passed it onto the coming generation. The dynasties of ancient India belong either to the solar race (Sūrya Vamsa) or to the Lunar race (Soma Vamsa).

Both races to back to Manu, the son of the Sun (Vivasvat), but with this difference, that the solar

race contains the descendants of Manu's sons, the lunar race those of his daughter Iḷā and Budha, the son of Soma, the Moon. In this way it is explained that the Sun (Vivasvat) and the Moon (Soma) are the progenitors of the solar and lunar races respectively, while to either belongs Manu, the father and eponymous (commemorated) hero of Mankind. The nine sons of Manu, Ikṣvāku etc.,[49] are said to have founded as many branches of solar race, and must, therefore, be regarded as their ancestral heroes.

Chronologically, after some ancestral heroes in the line of Puru was born Bharata, the ancestral hero of the race of the Bharatas, from whom India got its purānic name Bharata varsha. In his line rose Kuru, the ancestor of the Kauravās, the cousins and foes of the Pāṇḍavās, whose internecine war is the subject of the Mahābhārata.

EPIC HEROES:

The Epic heroes (Purāṇa Vīrulu), are those people described in the epics, whom popular admiration and veneration have promoted to a superhuman (Mahāpuruṣa, athimāṇisa) or semidivine rank (for example grāma dēvata). The principle persons of the epic have a tendency to become heroes in the technical sense of the word and,

once having entered upon their upward career, they may be regarded as gods.

The most instructive instance is, the heroes Śrī Rāmachandra and Śrī Krishna of the epics Rāmāyaṇa and Bhāgavata respectively are the avatāras of Vishnu. The purpose of an avatāra is dushta śikshaṇa śishṭa rakshaṇa. His life and his conduct is the example of the highest and noblest ideals and values of human life. In the original parts of that work (viz. books II-VI) Rāma is still a human hero the best of men, the supreme model of morality and layalty.[50]

Rāma and Krishna are the epic heroes who have reached the highest possible rank. Others have become the minor deties, for example, Hanumān the devotee of Śrī Rāmachandra, and the epic heroe Bhīsma, Kavurava Mūlapurasa became the minor deities. Some persons were represented by the poets only as superior men: eg:- Arjuna seems to retain some marks of an originally divine nature. Karṇa, the son of the Sun god, is born with a mail-coat and the earrings of that god, of which he is cheated by Indra . Bhīma, who is now worshipped as a hero in the whole of India.

In Indian literary tradition, Vīra (hero) Vīrathva (heroism) is not confined to military expeditions

only. Primarily Indian hero is one who is dedicated to the protection of the king, kingdom, society, religion and welfare of the people. Hence along with Yuddha Vīra (the great warrior), Dānavīra (the munificent great), Dayā Vīra (the compassionate great) and Dharmavīra are also mentioned.

1) Yuddha-vīras like Rāma: Rāma warned Rāvaṇa that what Rāvaṇa thinking of his wealth, accumulated by defeating goddess who ran from their possessions is not at all considered as real wealth by Rāma. Because Parama Śiva, who could destroy the entire movable and immovable things of the world knows better about the velocity of the arrow drawn from the bow Kodaṇḍa of Rāma.[51]

2) Dāna Vīras like Karna: Indra came as a yāchaka (Brāhmaṇa) before the Karna and asked Karna's mail coat and the earrings. Karna, known by name of Dānakarna, was born with a mail-coat and the earrings. Karna happily agreed to give immediately. Both were removed from his body and given to the god (Indra).[52]

3) Dayāvīras like Jimūtavāhana and Sibi chakravarti: The story Jimūtavāhana (the hero of the Sanskrit

work Nāgānanda of Śrī Harsha) is depicted with heroic self-sacrifice and Buddhistic sentiments like charity and magnanimity. Jimūtavāhana, on behalf of serpants, offered himself as a prey to Garuḍa.[53] Sibi chakravarti, on behalf of kapota (pāvura) offered part of his body to a dēga (a falcon).[54]

4) Dharma vīra like Yudhishṭira: When some of the friends of Yudhishṭira suggested him to achieve victory even by foul, he replied that his mind would never deviate from wisdom (dharma), even if he losses his entire kingdom at a time or several blows of knives fell on his body at a time or yama takes away his head.[55]

A king could entitle himself for commemoration not only by wars but also by his munificence, compassion and righteousness. In later literature Vīra (hero) is referred to in many places and Vīratva was thought to be a precious quality. Janaka proclaims that his daughter is Vīryasulka. Kāḷidās repeats the same phrase in that connection Patanjali the author of Mahābhāshya (a commentary on Pāninis Vyākaraṇa sūtras) uses the word Vīra in connection with sastric treatise containing mangala and mentions it in many places. The Yoga schools also applied it to one of the yogic poses, the Vīrāsana.

Tantrics also apply the word Vīra to sādhakas.[56]

Initially hunting of wild animals was started for self protection and later developed as a game. Naturally those who killed the wild animals with daring and strength, were treated as heroes. At present hunting is also being continued by Chenchus and Yānādis of Andhra Pradesh. In Koḍugu caste man who kills a tiger and woman who completes ten deliveries commands the same respect.[57] An inscription found at Gurugupalli, Rayachoti taluk, of Cuddapah district, which is in old Telugu language (Characters of 10th Century), records the death of the warrior (maganru) named Śrī Kaḍasanditollu in a fight with a Singapupuli, probably a tiger.[58]

Thus the heroes are not confined to a single caste. The heroism is based on the mental attitude, aim, bravery and valour. Those who have all the qualities of heroes irrespective of castes, are generally called as Vīra Kulamuvārlu. All the Nāyakās, Rājas, Sāmantas and Pālegārs have come from the śūdras, but their valour improved their status, and they traced their origin to Purāṇa purshas like Sūrya Vamsa and Chandra Vamsa.

HERO-WORSHIP:

Hero-Worship is the result of election and selection, for, the heroizing is done mostly by public authorities - In Rome, the solemn appointment in ritualistic forms Inaugurates hero-worship as a public institution. In Roman Empire, for example, the hero-worship of the emperors was a civic duty. As the authority of the family and of political government was derived from hero-worship, the hero's opinions and actions had to be interpreted and the tradition concerning them is therefore preserved in literature as well as in the rites of the cult. Knowledge of ancient hero-worship is derived from such legend. The hero is a human being exalted against the gods and into the world of the gods. Heroes have become gods and god heroes in accordance with the need of the group of simplification and embodiment in a living symbol. The heroes as living gods upon the earth, rendering legitimate cult and civilization, state and clan, are mythical or historical figures whom man has deified in his own right.

In Greece hero worship was associated with the worship of the chthonian deities, like these gods the heroes resided under the earth. Hero worship has combined with the worship of local spirits or special gods,

especially in the seasonal festivals. The myths of the death and resurrection of heroes have been combined with the spring festivals. In these cases the hero is but the personification of the drama of nature.[59]

Hero-worship is found in all nations at all ages and stages of civilization. In course of time it develops into different tangible and material attempts to perpetuate the lives of great and ideal men for the succeeding generation. Love, regard and appreciation of the relations, friends and admirers of the deceased could not invent anything cheaper and simpler than these memorial stones.[60]

A person died in the battle field or murdered or faced an abrupt end, becomes a ghost or an inferior manifestation or a Monivelent deity. This type of belief is also prevalent in India. They were respected as well as worshipped by the people.

If the hero-worship is not carried on, it is believed that famines, diseases and misfortune would occur. If the people worship the above said heroes, they drive away the famines and agriculture would flourish. Not only this, people believed that the satisfied god or ghost would protect people from small fox and other allied diseases. It also would save cattle from wild

animals and protected people from the thieves.[61] The above said belief increased the hero-worship. If people neglect the hero-worship or indifferent to the erection of memorials, they would face trivials. The traditional teaching revealed this type of belief in many parts of India.[62] The local history speaks in voluminous accou of the hero worship and of the memorials.

In some races, deceased persons either good or bad were worshipped along with those who had some extraordinary qualities during their life time. They believed that the worship of a good person will bring boon to them and the non-worship of a cruel man would lead to calamity. That's why people worshipped the bad persons also. In the first type out of love and faith, people worshipped the hero. But in the second type, out of fear people worshipped the bad person.

The hero-worship indirectly reflected the people's carving for ideals and hence it is still being continued even today. In North India the names like <u>Bīra</u> or <u>Vīra</u> generally signify a cruel ghost which is worshipped by the people. They are mentioned in epics. But in course of time, people attributed glorious deeds and extra-territorial powers to them and began to worship. Therefore, one may assume that they are "created heroes" or "imaginary heroes". In Mirzapur (Uttar Pradesh state) a

hero by name Kar-Har-Bar is worshipped at least by 30,000 people. It is believed that he is a deity who brings sickness to the people if he is not worshipped. His antiquity goes back to the times of Rāma in whose hands he was killed.[63] In a village named "Chamba" in Punjab where people worshipped a group of heroes namely "Ranabīr", people believe that the souls of heroes still dwell in the trees and want people, especially ladies in the nights. If they are not appeased they would bring death.[64]

Among Rājpuṭs hero-worship tradition is widely prevalent since they belong to the class of warriors. For the heroes who died in the battles, they erected memorial palaces. One such palace is found at Mandur in Rajasthan. Two heroes of the Rājpuṭ family were very important. King Manik of Ajmir fought against Mahammadans in war. In that war his infant son was killed. "Chāyarthu" a sub-caste of Rājpuṭs worship the infant as their god and they call him as "Putra" even today. Another hero was Tējāji. He belongs to Jhaṭ (JAT) caste in Rajasthan, and he was a shepherd by profession. One day a cow gave milk to a snake. That cow belongs to a brāhmin. When the shepherd saw that incident, he thought about the loss to the brāhmin from the cow, then he decided and went to the snake's hole and made

an agreement with that snake that he would daily give milk to that snake. The snake accepted. He gave milk to the snake regularly. Because of some unavoidable circumstances, one day he did not give milk to the snake. Then the snake became angry and prepared to bite Tējāji. He also accepted his mistake and was ready to die with the snake's bite. Before his death, he requested the snake to let him see his wife. The snake accepted his request. He went to his house and saw his wife. While coming back to the snake he saw the neighbouring village cattle, that were being stolen by the thieves. He attacked, defeated the thieves and saved the cattle. He handedover the cattle to the owners and stood before the snake to be bitten. There is no place to bite him because his body was full of blood due to the fighting with the thieves. Then he opened his mouth and asked the snake to bite him on his tongue. Then the snake bit him and he died.[65] Thence, people worshipped Tējāji as a hero.

In Bombay, the wind has been worshipped as "Satvar". They believe that the wind resides in open places or in gardens. The head of the village, sacrifices a buffalo or a Janda stick to worship the wind. Then the hero inserted into one person who is worshipping the hero. This kind of worship seems to be interesting. Mostly,

sailors worshipped wind as a hero. Because they were always on the seas and they faced many problems while sailing on the water. They believe that the wind has got some power or Sakti. Not only the wind but also the person who died in the sea while sailing, was also worshipped by the people and they erected a statue to him. They believe that if they worship the above heroes, they will be out of problems.[66]

In Mahārāshṭra the shepherds worshipped hero-stone or pillars. Some times they worshipped images of the hero or figures depicted on a copper plate. These are called as "Veer Bhīr".[67]

In Madurai district of Tamilnadu the Kuravās worship Vīra-Lakamana (Lakshmi) as their family deity and an interesting feature in connection with the worship of their goddess is that co-conuts are broken on the head of a special Kurala who becomes possessed by the deity.[68]

In Andhra Pradesh shepherds too worship heroes. These heroes are equal in importance to the village deity. The most important thing here is that they worshipped heroes who do not belong to the shepherd caste.

In the memory of the heroes, besides erecting the statues, some times rituals were also performed. At Donakonḍa, in commemoration of Taballa Brahmarudrayya, a Śiva brâhmin, who died while fighting with Khaḍga Tikkana, on behalf of Kāṭamarāju; the Yādavas still perform a sacrifice beneath Īrlamānu (Vīrulamānu-a jammi tree)[69]

HERO TEMPLES:

The origin of the hero-temples in Ândhradēśa can be traced to the temples of palnāḍu region. The people of palnāḍu fondly cherished the memory of their chiefs known as Palnāṭivīrulu. The heroes of Palnāḍu played an important role politically and culturally in the later part of the 12th century A.D. Temples were erected in their honour and poems were composed recounting their heroic deeds.

The cult of hero-worship was much popular in Palnāḍu. The ballad of the heroes of Palnāḍu is still being sung with musical accompaniments for the delight of the listeners. The Telugu Poet Śrīnātha composed Palanāti Veera Charitra, the story of these heroes whose popularity preceded even Śrīnātha's time. Krīdābhirāmam, is another Telugu poem attributed to Śrīnātha which also

refers to these heroes. About ten verses in it are devoted to the description of the Palanāti Vīrulakatha. A Young woman with melodious voice and great skill in dance is stated to have been singing the story of the heroes. The heroes or Vīrapurushas, as they are called, are worshipped as deities and temples are erected in all important places in Palnāḍu, especially at places where the illustrious Vīrapurushas played their glorious part.

Storeyed manḍapās were built in memory of the so called Palnāḍ heroes at Kārempūḍi (See Appendix-D, No.34 and 35). A number of minor images of gods and goddesses, which present interesting details for the student of iconography, are found.[70] Kārempūḍi and Mācherla are the most noteworthy places in Palnāḍu where even to this day the cult of the hero worship exists.

These heroes are represented in the Linga form and worshipped. Kārempūḍi, their battle field, is the seat of Brahmanagāru who presided over a section of sūdra community which worshipped the heroes. An inscription copied from Kārempūḍi, Temple of heroes(557-1909) records that a merchant built a temple for a Vīrakoṭi in 1424-25 A.D. There is a curious tower in the village at Kārempūḍi called Nāyuḍu manḍapam.[71] Evidently dedicated to the heroes the quaint figures of Pinamalli Dēvarāju,

Chilama Nāyuṇḍu, Jīvaraksha Timmana, Pedmalli Dēvarāju, Mācherla Timmana, Obinēni and his family are all inscribed on the beam of this maṇḍapa either holding spears in their hands or standing in a worshipping posture. These chiefs might have been the later members of the family to which Brahmanāyuḍu and his colleagues, mentioned in Sewell's Chronicle of the heroes, belonged and were mentioned in a record of the 17th century A.D.[72]

At Mācherla there are three small temples on the bank of the Chandravenka stream which are dedicated to the heroes. In front of these temples is a Kākatīya record date in Śaka 1237 (A.D.1315).

In the subsequent period, the villagers were named after the heroes, poems and ballads were sung. The war-like and patriotic villagers never tired in narrating the legends to the visitors of the heroes who took active part in the battle of Kārempūḍi.[73]

An inscription of the time of Reḍḍi kings (No.20 Appendix-C of 1915) which comes next in chronological order belongs to the time of Jaganobbagaṇḍa Anavēma Reḍḍi states that he had constructed special temples for the practice of these grusome rites. These were called Campuḍugullu and usually contained an image of Bhairava, Vīrabhadra or Kāli.[74]

SATI - STONES:

Sati, was a cutsom, in which a widow sacrificed her own life after the death of her husband. The Sanskrit word Sati means "Virtuous Woman" or "faithful and devoted wife". Since the self-immolation of a widow on her husband's funeral pyre came to be regarded in India as the supreme demonstration of wifely devotion.

Sati is a feminine noun formed from the verbal root Sati, which means what is real, true, good or virtuous.

The earliest reference to the word Sati comes from the famous story of the immolation of Sati, daughter of Daksha, Wife of Śiva. It seems that the practice of sati was named after her immolation. The earliest reference to the practice of sati can be the story of Archi, queen of Prithu of Vairāja dynasty of Bithoor, who had immolated herself along with her husband or separately.[75]

Another sati instance refers to Bāhuka who, with his two queens, withdrew to the hermitage of sage Aurva in the Himālaya. Queen Yādavi was then pregnant. Out of jealousy, the other queen poisoned her. But Aurva saved her by using a medical drug. Bāhuka died in the meantime. The pregnant queen wished to be a sati, but

was stayed by the sage, in whose hermitage Prince Sāgara was born.[76]

Satī is of two kinds - (1) a wife following her dead husband to the other world by throwing herself on the funeral pyre of her husband or immolating herself if her husband's body is not available, This is usually referred to as Satī or Sahagamana. (2) In the other case a married or unmarried woman immolates herself when her chastity is threatened. This is widely known as satī. The medieval history of India provides us with a number of instances of woman, particularly of the Rājaputra families, throwing themselves into the flames in order to protect their honour. They preferred death to falling into the hands of their Mohammedan enemies.

A woman who committeed satī is referred to in Telugu as Pērantālu or Mahā Satī with great reverence. Such women, abhorring all the temptations of the worldly life, put an end to their life after the death of their husbands and so naturally were regarded as the most virtuous, who were to be worshipped by the other members of the society.

The act of Satī is commemorated by the erection of what are known as satīkals on which are seen sculptured

representations of the woman who committed sati. In these the sati is simply represented by her right arm bent upwards to the elbow. Some times they are depicted as holding a lemon fruit between the thumb and forefinger.[77] This is what is alluded to in the old inscriptions, where the women are said to "have given arm and hand".[78] The satikal has generally two panels. The lower one represents the husband with one or more wives as the case may be and in the upper one is seen, a linga or a couch-the symbols respectively of Śiva and Vishnu-by the side of which the husband stands with his wife, implying that the wife, who committed sati, attained heaven along with her husband.

Literary works give different kinds of merit, which a married woman would attain by performing this rite and this suggests that there was a conscious effort to popularise this custom. It seems probable that the muslim invasions were, to some extent, responsible in inducing the leaders of the Hindu society to mobilise opinion to enforce this custom, which was already in vogue. The atmosphere, which was surcharged with the spirit of self-sacrifice in the social and political conditions then prevailing, added strength to this custom.[79]

"When any man dies", observes Friar Odoric, "They burn him, and if he leaves a wife they burn her alive with him, saying that she ought to go and keop her husband's company in the other world".[80] Knior Jordans Writes -

> In this India on the death of a noble, or of any people of substance, their bodies are burned, and aeke their wives follow them alive to the fire, and for the sake of worldly glory, and for the love of their husbands, and for eternal life, burn along with them, with as much joy as if they were going to be wedded, and those who do this have the higher reputs for virtue and perfection among the rest.[81]

A woman, before committing <u>satī</u>, says that if she lives after her husband she would become the slave of her co-wives and who ever says she ought not to die, should incur the sin of prostitution. If a lady does not burn herself with her dead husband, the people of that place should throw her into fire even by force and if they do not do so and tolerate her they should incur the sin of prostituting their wives.[82]

Ancient Indians believed in the theory of rebirth based on the doctrine of Karma. It was believed that if

the wife observed satī, "that lady will marry her deceased husband again in the next birth".[83]

Different explanations are offered for the origin of this practice. One explanation is that the foreign invaders like the Muhammadans carried away these ladies and subjected them to unheard of cruelty. To protect a husbandless lady was considered to be impossible during those unsettled days. Hence, probably the women in certain cases voluntarily committed satī to escape from the inevitable dishonour at the hands of the foreign invaders. In some cases the women were forced to observe satī by their relations who held similar views.

More concrete proof of the practice of satī followed by the ancient people is found in the Greece accounts of India written by the Greek scholars, "who had accompanied Alexander the great, when he invaded India in the 4th century B.C."[84]

The practice of satī was not noticed in the Vēdic literature. But the wives were permitted to have the last glances of the dead bodies of their husbands. Before their husbands' corpses were thrown into fire, the wives used to come to see them in full bridal decoration. The Vedic literature is silent as to what

happened to these ladies afterwards. This practice was not found in Smriti literature also. This had been referred to in the first epic, Rāmāyana. In the Uttara-kānḍa of Vālmiki Rāmāyana (17,4) we find Vēdavathi's mother performing sati, but this story is more legendary then historical.

We have stray references to the custom of sati from the time of Mahābhārata.[85] At about that time a few cases of sati were recorded. The most important among them is that of Mādri. But in her case, it is interesting to note that the assembled sages try their best to dissuade her from her resolve. Mādri, however is unmoved by their arguments, firstly because she was the cause of her husband's death, secondly because she would be unable to control her passions, and thirdly because she might find it difficult to treat impartially her sons and step-sons. No arguments of any religious merit are assigned by her or by any body else.[86]

In the Mausala-Parvam of the Mahābhārata, we find four wives of Vasudēva namely, Dēvaki, Bhādra, Rohini and Madira, ascend his funeral pyre.[87] When the news of Krishna's death reaches Hastināpura, five wives, Rukmini, Gandhāri, Śaibya, Haimavathi and Jāmbavathi ascend the funeral pyre, of course, without their husband's

body.[88] The custom began to become gradually popular from 400 A.D. Vatsyāyana points out (VI, 2, 53) how clever dancing girls gain ascendancy over the mind of their lovers by swearing that they would burn themselves on their funeral pyres. In Kumārasambhavam (canto IV) Rati is stated to have attempted to burn herself on her husband's death, and she was dissuaded by a voice from the heaven.[89] In Mrichchhakatika the wife of Chārudatta wants to burn herself before the arrival of the expected news of her husband's execution (Act.X).[90] In the mother of King Ha-rsha chose to predecease her husband by committing herself to flames, when it was declared that there was no chance of her husband's recovery (Harsha charitra PP. 154-155). Harsha charitra of Bāṇa (Canto 5, PP. 30-31).

After Jimūtavāhana's death Malayavati asked for the crown of her deceased lord so that "clasping it to heart she might enter into the funeral pyre".[91] In Kalhana's Rajātarangini there are some instance of satī.[92] In the stories of the Kathāsaritsāgara, (Which was written in C.1100 A.D. in Kashmir,) the custom of satī is quite common.[93]

The earliest historical instance of satī is that of the wife of the Hinud general Kêtus, who died in

316 B.C., while fighting against Antigonos. Both the wives of the general were very anxious to accompany their husband on the funeral pyre, but as the elder one was with a child, the younger one alone was allowed to carryout her wish.[94] During the period 200 B.C. to 200 A.D. the Indo-Greeks, the Scythians, the Parthians, and the Kushans, who are Central Asian tribes, conquered some territories in India. After that they became permanently settled communities in ancient India by becoming followers of the different Indian religions and thereby got absorbed in the ancient Indian society. As the custom of sati was common in the life of the tribes belonging to Central Asia, it is felt by the scholars, that the people belonging to those tribes also practiced that custom after their absorption in the Indian society. Seeing them following the custom of satī, it is felt by the historians that the other members of the Indian society also practiced that custom in greater measure. This is proved during the Gupta period (300-600 A.D.).[95] and ample evidence is available to prove that the custom of satī is followed in a common manner.

Marco Polo says many of the women when their husbands die and are placed on the pile to be burnt, do burn themselves along with the bodies. And such women as do this have great praise from all.[96]

Foreign travellers who visited the Vijayanagara empire noticed the existence of sati there and had left an account of it. Barbosa (1514), Nuniz (1536), Caesar Frederick (1567), Linchoten (1583), Baradas (1614), Pietra Datta Valle all these give very vivid and realistic pictures of how sati is performed. But they differed in certain details of the manner in which it was committed. Three explanations may be suggested for such difference: (1) There might have been differences among different classes of people in following the custom of sati, (2) some changes might have crept into the custom with the passage of time, (3) The custom might have differed from place to place.

Barbosa says that if the woman is poor and of low birth, she threw herself along with the burning corpse of her husband and perished in the flames, But if she is a woman of high rank, she did not burn herself immediately, but performed certain ceremonies, before she fell into the flames. She spent some time in festive music, singing, dancing and banquets, after which she dressed herself richly and distributed the remaining property to her sons, relatives and friends. After this she was mounted on a light grey or white horse and led through the streets till she reached the burning ghat, where a fire was lit for her. On reaching

there she removed all her clothes except a small piece which covered her waist, made a short speech telling the people gathered there that she was immolating herself for the love she bore for her husband. Then she poured oil on her head and then fell into the flames and perished.[97]

Nuniz also gives almost the same details. However, he adds that after the corpse of the husband had been set on fire a Brāhman performed certain ceremonies 'according to their law'.[98] After which she distributed all her jewels among her relatives and wore a yellow robs. Soon she went with great enthusiasm to the fire pit which she circumambulated thrice, mounted a few steps which had been erected for the purpose, and stood on the top of them, holding a mat in her hand, which prevented her from seeing the fire. The people assembled there threw into the fire, a cloth containing rice, and another containing betel leves, besides her comb and mirror. Finally, she took leave of them, poured a pot of oil on her head, and fell headlong into the flames.[99]

Caesar Frederick says that the wives committed self-immolation two or three months after the death of their husbands on a particular day supposed to be auspicious. She dressed herself like a bride and was

carried round the city either on horse back or on an elephant or else was borne by eight men on a small stage to the place where dead bodies were burnt. She held feasts after which she bathed in the river to wash away her sins. Later she wore a yellow robe and got upon a pinnacle erected for the purpose. She then poured oil over her head and threw herself into the flames that had been lit.[100]

According to available epigraphical sources, an inscription dated 510 A.D., on a memorial pillar found at Eran (Sagar district of Madhya Pradesh), seems to be the first evidence. It tells us that "the mighty king, the glorious Bhanugupta, the bravest man on the earth", fought a battle in which his feudatory chief Goparāju was killed and later his wife died with him in the same funeral pyre.[101] As far as Andhra Pradesh is concerned, the first epigraphical evidence is found during the time of Eastern Chāḷukyas of Vēngi. An inscription at Hyderabad Museum, dates Śaka 11(2)8 (1206 A.D.) in Kannada Language, of the period of the Eastern Chāḷukya kings, mentions one, (Jo)darāja, and a lady who entered the fire.[102]

An inscription available at Vanavolu in the Hindupur taluk of Anantapur district in Kannada language,

dated Śaka 1(3)27, (1405 A.D.), States that Gangasāni, daughter of Bayinisetṭi of Pāmiḍi and wife of Rāmadēvanāyaka, son of Kheyidēvanāyaka of Kadiri, entered the fire (i.e., performed satī) at Penugoṅḍa, where her husband died.[103]

In an inscription found at Kampalli in Chittoor district, which is undated, a satī-stone seems to have been set-up with an inscription, in memory of a lady of Tanḍur, who entered the fire.[104]

Another inscription at Tangeḍupalli in the Badvel taluk of Cuddapah district, dated Śaka 1447,(1525 A.D.) in Telugu language, mentions Raṇavīra and (his wife) Dommasam. The sculpture depicts a warrior standing on his right side, and the woman seems to hold some leaves in her left hand. The characters of the inscription are assignable to about the 13th century A.D.[105]

An inscription at Adoni of Kurnool district dated 1698 A.D. records the self immolation of two queens, 7 ministers and 9 female attenders on the death of Anupasimha of the Rathoḍa family.[106]

However, it may be noted that the practice of sati was not as widely prevalent in South India as it was in North India. This is also evidenced by the inscriptions as we have far less number of sati stones from South India when compared to North India.

Suravaram Pratap Reddi in his Āndhrula Sānghika Charitra,[107] says that the custom of sati came to Andhra from North India. In North India, this custom was popular particularly in Kashmir, Rajasthan and Punjab. Later on this custom became popular in South India during the time of Kākatīyas and Reḍḍis. Muslim invasions were to some extent, indirectly responsible for sati.

There are number of folk and literary references to sati instances in Āndhradēśa during medieval period. In Kāṭamarāju kathalu when Kāṭamarāju was a seven year old boy, his father, namely, Peddirāju, fought with Valikēturāju on a battle known as 'Arlapenṭa' in which Peddirāju died. His son Kāṭamarāju attacked the Valikēturāju, and killed him, to take revenge against him. The wife of Peddirāju (i.e., the mother of Kāṭamarāju) Peddamma committed satī.[108]

Brothers and sēnāpthis of Valurāju died in the battle and went to Vīrasvarga. After that Valurāju

decided to go to the battle. He handed over his sons and daughter (namely Simtadnirāju, Peddirāju, Eranīkarāju, Nalamūkarāju, Polarāju and daughter Koma-rakka) to his minister, Pallikonḍa and the territory to his second son Peddirāju. Valurāju fought with Gaṅgarāju. In war Gaṅgarāju died. Though Valurāju won the battle, he succumbed to injuries which he sustained on the battle field and went to Svarga. His wife Vallamma followed him into the funeral pyre.[109]

In Simhāsana Dvātrimśika, we have a reference to satī. One person sacrificed his life for the sake of his king. After the death of that person, his wife followed him on the funeral pyre with the permission of the king.[110] Mallana Kavi in his Rukmāṅgada Charitra says that on performing sati, a woman is greatly praised. On the other hand if she does not follow her husband and become a sati, she is treated as a slave in the society.[111]

Srinatha's Kāśikhandam refers to satī when Brahaspati elaborates the importance of it. If a person is dead, his wife should follow him to the next world on her husband's funeral pyre immediately. The greatness of her becoming satī, it was believed, will help seven generations on her mother's side, father's side, and husband's side to be prosperous and ultimately make them live in Svarga.[112]

M.Somasekhara Sarma in his History of the Reddi kingdoms,[113] refers to the custom of Sahagamana or following one's husband to the other world by immolating oneself on his funeral pyre. The exuberant praise lavished on this custom in the Telugu works referred to above, and the enumeration of different kinds of merit, which a married woman would obtain by performing this rite, suggests that this was a conscious effort to popularise this custom. The atmosphere, which was surcharged with the spirit of self-sacrifice in the social and political conditions then prevailing, added strength to this custom. T.V.Mahalingam in his Administration and Social life under Vijayanagar, says that sati practice was popular during their period.[114]

The foregoing observations make it amply clear that sati was not prevalent in the Andhra country in ancient times and that it perhaps became popular in the medieval period though we have a few stray instances in the earlier period. Secondly, even in the medieval period this practice did not gain any great popularity as proved by the non-availability of sati stones in any great number in Andhra Pradesh. However, this does not mean that this practice was totally absent in this region. We have a few inscriptions and literary reference to show prevalence of this practice. The women who committed

sati or sahagamana were often worshippted by the local people as pērantālu, a term which of course, is not met with in the inscriptions, but found used by common people. That the practice of satī continued to be prevalent till recently is proved by self immolation of the royal woman.

To sumup, erection of memorials for the dead is an ancient custom practiced even from the Pre-historic times. But this is different from the erection of memorials for those who died for the sake of community or for the sake of masters. Based on Archaeological evidences, the memorial stones in Āndhra-dēśa seem to have appeared from the third century A.D. All the tombs of the dead did not attain divinity in the eyes of the community but the memorials of the dead heroes certainly attained divinity if not reverance. That is why one can find hero temples and hero worship as an integral part of the Indian Culture. Even women who performed satī were respected and remembred by the community by erecting sati stones or satī śilalu (satikals).

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50. Encyclopedia Religion and Ethics, Vol.VI, PP.659-660.

51. Ranē dinam dēvān daśavadana! Vidrāvya vahati Prabhāvaprāgalbhayaṁ tvayi tu mama koyam parikarah



lalāṭodyajjvalākavalita jagajjālavibhavo-
bhavō mē kodaṇḍachyutavisikhavegaṁ kalayatu

Madhavarama Sarma, J., Navarasa Gaṅgādaram, (Bezawada, 1942), P.118-119.

52. Kiyadida madhikam mēyaddvi jāyār-dhyitrē
Kvacha maraṁiyam kuṇḍalē chārpayāmi
akaruṅa mavakratya drāk krapāṅēna niryate
bahalaru dhira dharam mauḷimā vēdayāmi

Ibid., P.112.

53. sirāmukhaiḥ syandata ēva rakta-
madyāpi dēhē mama māṁsamasti।
tṛptim na pasyami tavēha tāvat
kim bhakshanāt tvam virats garu tmām॥

Nāgānanda, V Chapter, Śloka.16.

54. na kapta! bhavantamanvapi, spru satu
syēnasamudbhayam bhayam
Idamadya maya tṛṇīkṛtam,
bhavadāyuḥkusalam kaḷēbaram

Madhavarama Sarma,J., Op.cit., P.117-118;

Mahābāratam, Vol.2, Aranyaparvam, III, Asvâsa. 235.

55. sapadi vilayamētu rājyalakshmiḥ
upari patamtvadhavā krupāṅdhāraḥ
apahāralutarāṁ sirah krutānto
mamatu matirna manāgupaiti dharmāt

Madhavarama Sarma,J., Op.cit., P.119.

56. Umakanta Vidyasekarulu, Palanāṭivīra Charitra, (Madras, 1955), P.16.

57. Srinivas, M.N., Religion and Society among the Croogs of South India, (Bombay, 1965), P.146.

58. A.R.Ep., 492/1968.

59. Encyclopedia of Social Sciences, Vol.VII, P.337.

60. Acharya, G.V., "Memorial Stones in Bombay Presidency", Proceeding of the Third Oriental Conference, (Madras, 1924), P.237.

61. Kill, N .S. and S.V.Srinappa Hegga; Prāchīna Tamilnadu, P.31-32.

62. Subba Rao, T.V., "Kārampūḍi Raṇakshētram", Āndhra Prabha, (Weekly) 18-26 (Year, 1970) P.47.

63. William Crooke and Enthoven, Op.cit., P.200.

64. Ibid., P.200.

65. Ibid., P.65.

66. Ibid., P.201.

67. William Crooke and Enthoven, Op.cit., P.319.

68. Thurston, E., Op.cit., Vol.IV, P.151.

69. Subba Rao, T.V., Kāṭamarāju Kathalu, Part.I, (Hyderabad, 1976), P.CCLXX.

70. A.R.Ep., 1910, P.4, Para 3.

71. A.R.Ep., 1910, P.99, Para 49.

72. Ibid., 1909, P.110, Pará 49.

73. Krishna Rao, B.V., "Haihayās of Palnāḍ", J.A.H.R.S., Vol.12, P.30.

74. A.R.Ep., 1915, P.93, Para 15; S.I.I.Vol.X, No.559

    sṭambairurjitamaṅgapancaka (yu) yetai
    rasṭattaratriṁsato madhye ranga śilā-
    viśālamupari pratyagrapadmāñchitaṁ-
    bhadrāṁkammukhabhadratoraṇayu-
    tam sadvārapalaṁsthitaṁ śrīśailė kratama-
    nnabhūmipatinā vīrāśiramaṇḍapaṁ

75. Mazumdar, A.K., Early Hindu India, (New Delhi, 1981), P.313.

76. Ibid., P.314.

77. Mahalingam, T.V., Administration and Social life under Vijayanagar, (Madras, 1940), P.261; Krishna Murari, The Chāḷukyās of Kalyāṇi, (Delhi, 1977), P.257.

78. Longhurst, A.H., Humpi Ruins, (rpt. New Delhi, 1981), P.38.

79. Somasekhara Sarma, M., History of the Reddi Kingdoms (Waltair, 1948), P.349.

80. Ibid., P.349.

81. Nilakanta Sastry, K.A., Foreign Notices of South India, (Madras, 1939), P.195.

82. A.R. Ep. 156/1906; A.R.Ep., 1907/p.63, Para 41.

83. Joshi, P.S., Cultural History of Ancient India, (New Delhi, 1978), P.40.

84. Ibid., P.40.

85. Altekar, A.S., The Position of Women in Hindu Civilization, (Delhi, 1938), P.120.

86. Mahābhārata, (Poona, 1959), I, 116-25.

Tasmānmē sutayoḥ kuṁti vartitaryaṁ svaputravat
māṁ hi kāmāyamānoyaṁ rājā prētavaśam gataḥ
rajñaḥ śarīrēṇa saha mamāpidaṁ kaḷebaraṁ
dagdhavyaṁ supraticchannametadārye priyaṁ kuru
ityuktvā taṁ chitāgnisthaṁ dharmapatnī narashabhaṁ
madrarājatmajā tūrṇamanvārohadyaśasvinī

(Ādi - 116-28,29,31)

87. Taṁ dēvakī ca bhadrā ca rohiṇī madirā tathā ।
anvārodhuṁ vyavasitā bhartāraṁ yoṣhitām varāḥ ॥
tataḥ śourim nṛyuktēna bahumālyēna bhārata
yānēna mahatā pārtho bahirniṣkrā mayattadā

Ibid., XVI, 8-18,19.

88. Rukmini tavatha Gandhāri Śaibya Haimavati tyapi
dēvi Jāmbavati caiva vivisur jata vadasam

Ibid., XVI, 8-71.

89. Amunaiva kaṣāyitastanī
subhagēna priyagātrabhasmnā
navapallavasaṁstharī yathā
rachayiṣyāmi tanuṁ vibhāvasow

Kumārasaṁbhavam, Conto.IV-34.

90. Quoted in *Vivādrathnākara*, P.442.

91. *Nāgānandani*, P.146.

92. Kalhana, *Rājataraṅgiṇi*, VI, 195; VII, 103, 461, 1380; VIII, 3384.

93. *Kathāsaritsāgara*,

94. Altekar, A.S., *Op.cit.*, P.122.

95. Joshi, P.s., *Op.cit.*, P.41.

96. Sastry, K.A.N., *Op.cit.*, P.167.

97. Mahalingam T.V., *Op.cit.*, P.258.

98. *Ibid.*, PP.258-259.

99. Jagadisa Ayyar, P.V., *South Indian Customs*, (rpt. New Delhi, 1982), P.93.

100. Mahalingam, T.V., *Op.cit.*, P.259.

101. Majumdar, R.C., *Ancient India*, (Delhi, 1977), P.241.

102. A.R.Ep., 155/1946-47.

103. A.R. 1918/P.176, Para 88; A.R.Ep., 509/1917.

104. A.R.Ep., 192/1932.

105. A.R.Ep., 39/1941-42.

106. A.R.Ep., 19/1955.

107. Pratap Reddi, Suravaram., Āndhurula Sāṅghika Charitra, (Hyderabad, 1950), PP.134-135.

108. "Vēga Campuḍukaṭṭa nekki sabha varni chuche cheri chuchi
Prajalaku Chaitti mrokke Aṅdamugu nimmapaṅḍlu agni karpiṅchi
guppana guninina durnike Peddamma vanupu dēgavale gunna
kaṇakaṇa manḍēṭi kanugul-ālonu niganiga peddamma niluvaṅga
chuchi kannīru techhēnu Kāṭamajāju".

Subba Rao, T.V., Kāṭamarāju Kathalu-I, (Hyderabad, 1976), P.283.

109. "Nelaṭa gundaw nagiri negaḍu manṭalunu kaliga
aggito karige Vallamma"

Ibid., P.74.

110. Goparaju, K., Siṃhāsana Dvātriṃśika, (Kakinada, 1933), II, P.110.

111. Mallana Kavi, Rukmāṅgada Charitramu, (Guntur, 1973), P.56 (4th Canto).

112. Srinatha, Kāśikhandam, (Madras, 1933), (2nd Canto) Verse 90 ff or (verse 90 to 92).

113. Sarma, M.S., Op.cit., P.349.

114. Mahalingam, T.V., Op.cit., PP.258-262.

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CHAPTER IV

HERO - STONES

The purpose of erecting the memorial stones may be divided into two catagories viz., Material and Spiritual.

MATERIAL PURPOSE:

Memorial stones were erected as a mark of respect and admiration for a hero who died for a noble cause. It is also said that the erection of a hero stone was intended to make the heroism of that person known to the world at large. It is believed that persons who are responsible for the erection of hero-stones get a merit.

A person erects a stone in admiration of the valour of a hero who sacrificed his life on behalf of his master. This acknowledgement denotes the relationship between the hero and the master. By sacrificing

himself the hero is said to have discharged his duty towards his master. An inscription at Vandāḍi in Rayachoti taluk of Cuddapah district, in old Telugu characters of the 9th century A.D., refers to a battle in which Singadhāra the Sēnāpathi (commander) probably of Kaliatriṇētra Vīramahārāju, and Mahārāja. Podanṟu of Renāḍu, died (name is not mentioned). This inscription also records that Gaṇḍatriṇētra has setup this stone in memory of the deceased.[1] Another inscription of the same place of 9th century A.D. also records the death of an elephant in the battle of Palayamu.[2]

People sacrificed their lives for the sake of their masters and Kings; sacrifice was a consequence of their immense faith and loyalty towards their masters. In this context, mention must be made of an interesting practice called kīḻgunṭe which was in practice widely in Karnataka and rarely in Andhra Pradesh in the early period. A servant of the King takes oath not to allow his master's body to touch the ground as long as he (i.e., servant) is alive. Two inscriptions found at Vandāḍi of the time of Vaidumbas record Kīḻgunṭe. One of these records mentions that Kaṇṇūṟlu offered himself in Kīḻgunṭe when Singadhāra militaly commander of Kaliga triṇētra died.[3]

Some times heroes sacrificed their lives in protection of women folk. An inscription dated to 1190 A.D. refers to a person, Somaya who died in protecting women. His elder brother erected a hero stone in his memory.[4]

SPIRITUAL:

Memorial stones were erected as a matter of due respect to the hero with the hope that such an act would take that man to Svarga, Vaikunṭa or Kailāsa. This act is an expression of 'Paroksha vinayamu' to the dead hero. Some of the texts of the hero-stones illustrate the purpose of erecting hero-stones.

One of the purpose was to propagate the heroism of hero. This kind of stone image inspires the future generation to follow the foot prints of the hero. The work Malai Pādukadam of Sangam literature reveals that hero-stones were erected to bringout his valour.[5]

Memorial stones were erected in memory of animals. The masters of animals appreciating the services rendered by the animals, in hunting, have expressed their love and admiration for the animals by erecting hero-stones. A hero-stone inscription found at Gollarahatti in Hindupur

taluk of Anantapur district refers to the reign of the Noḷamba - Pallava King Noḷambādhi Rāja. It was setup in memory of the death of a hunting dog, named Puniga, which died after killing a wild boar.[6] This and some other instances would clearly indicate that the masters of animals erected the memorial stones for their animals because of their love and affection for the latter.[7]

WHO ERECTED THE HERO-STONES:

In Hindu society the ceremonies for a dead person will be performed by his sons. If the person had no children, the funeral will be performed by the relatives. The inscriptions on the hero-stone state clearly about the erector and the relationship between the erector and the hero. Generally three groups of people are responsible for the erection of the hero-stones.

I. Family members of the hero.
II. Close relatives of the dead hero.
III. Others to Propagate their regard, admiration and gratitude to the dead person.

I.(a) SON TO FATHER OR FATHER TO SON:

In memory of the dead hero, his son erects the stone as a mark of respect. A hero-stone inscription

is discovered at Mailavaram in Ongole taluk of Guntur district. It is written in Telugu characters, and it belongs to 10th century A.D. It records the death of somebody's eldest son in the battle of Niḍumurānu.[8] An inscription was found at Peddaragiri in Madakasira taluk of Anantapur district, dated Śaka 875, in Kanarese (in archaic characters). It seems to be referring to the reign of a Noḷamba (Pallava) chief (name lost) and it mentions the death of Eḍeyamma, son of Haritha, after a brave fight against Sevena's army. Rācha's son Anuga setup the stone.[9] Another inscription has been found at Śrīśailam in Nandikotkur taluk of Kurnool district. It belongs to the time of Reḍḍi Kings, dated Śaka 1299. Pingala Māgha, Śudi(7), Wednesday. It registers the building of the Vīramanḍapa for the merit of his father-in-law Annaya-Reḍḍi. It is stated that in this manḍapa many heroes voluntarily offered their heads and tongues. The two faces of the right pillar contain a long list of the Birudās of Ana-vēma.[10]

(b) BROTHER TO ANOTHER:

Some times the brother of the dead hero also erected the hero-stone in memory and admiration of the fallen hero. A hero-stone inscription was found at Kalakaḍa in Vayalpadu taluk of Chittoor district. This

is supposed to have been erected, during the reign of Vaidumba King Gaṇḍatriṇētra Vaidumba-Mahārāja, in Kannada language. The hero was Ajaḷa who died in a Cattle-raid some where in the 9th century A.D.[11] An undated Kannada inscription was found at Karchanapalli in Punganur taluk of Chittoor district. It referred to the reign of Sembiyan Mahābali-Bāṇarasa and the rule of Vikkiyaṇṇa over Pulināḍu sixty. It records the death of Vikki and other person in a battle, with Pallaviya-Dhavala. The hero's brother Kunḍiga setup the stone in their memory.[12]

(c) HUSBAND BY HIS WIFE:

There are some instances of widows of deceased heroes erecting the stones. This suggests that sati was not compulsory in those days. An inscription at Utakūru in Hindupur taluk of Anantapur district belonging to the reign of Bāṇa kings was discovered. It registered that certain Palagenāgiyan son of Nāgi, died in the battle of Rāmadi (a village in Agaḷi-Nāḍu) between Nītimārga Vemmaḍi and Bīra-Noḷamba. This stone (Kulisagallu) was setup by Bāsaka, the wife of the hero and the daughter of Ayta of the Kadambās. The engraving on the inscription was done by Konga.[13]

II. SISTER-IN-LAW TO THE DEAD HERO:

Hero stone at yēlēśwaram of Nalgonda district dated Śaka 978 (1056 A.D.) records the heroic deeds of one Mallaya Kāmandu fought who in the battle and attained svarga. This stone was installed by his sister-in-law on the gateway of the fort to commemorate his brave deed.[14]

III.(a) KING OR MASTER TO THEIR SERVANTS:

Some times the king or master erected the hero-stone in memory of his fallen servant. It reveals the relationship between master and servant. Some times servants also erected the stones in memory of their master's valour or as a token of their admiration for their master.

An undated Kannada inscription was found at Karshanapalli in Punganur taluk of Chittoor district. This belongs to the reign of Bāṇa King, Mahāvali Bāṇarasa. He was in charge of the Gaṅga Six-thousand province when Ballala i.e., the Rāshṭrakūṭa King led a campaign against Kāḍuveṭṭi for not paying tribute. On this occasion a certain servant of Bāṇataṭṭar. While returning on a horse near Kuntilāla died after slaying Gaṇamūrti.[15] An undated hero-stone inscription was found east of

Upparatonasanahalli in Madakasira taluk of Anantapur district which refers to the reign of the Noḷamba(Pallava) King Noḷa[mbāthirāja]. It states that the stone was setup in memory of a certain person who died by entering into the fire on account of the death of some person (name lost).[16]

Another hero-stone inscription was found at Mācherla in Palnāḍu taluk of Guntur district, dated Śaka 988. It states that Achukuñjunḍu entered the army of Birudugāmaya, Son of Uriya Bētrarāja and Mahadēvi-Menḍamma and offered his head to Paḍlasāni (goddesses) for his master. The sculpture of the hero was made Vaṁkājunru Irunga i.e., Iruga son of Vankāja.[17]

(b) PRIVATE INDIVIDUALS:

Private persons also erected the hero-stones, though they were not related to the hero. These people erected the stones revealing the greatness and valour of the heroes. An inscription was found at Pudipaṭla in Punganur taluk of Chittoor district, dated 9th century A.D. It belongs to the reign of Bāṇa King, Bāṇarasa. It records that a certain Jayanāgan walked into the sacred fire on the day of winter solstice and died. A hero-stone was set up by some person whose name was lost.[18]

A hero-stone with inscription, which is in Kannada Language is found from Chālamangala in Punganur taluk of Chittoor district. This is undated. It refers to the reign of king Bāṇarasa of the Mahāvali Bāṇa family and seems to record the death of a warrior in a battle.[19]

Another inscription was found at Silamvāripalli in Madanapalli taluk of Chittoor district in Telugu language. It records a gift of land made by Mahāyankā Chārya Venkaṭa-krishna Śéshāchalapati-Nāyaka, son of Yālagiri Nāgappa Nāyaka, in memory of a hero who died in service.[20]

A hero-stone was found at Rēmiḍicherla in Vinukonda taluk of Guntur district. It records the setting up of hero-stone by the residents of the village.[21]

ERECTION OF HERO-STONES AND CUSTOMS:

Hero-stones were erected to commemorate the death of heroes in a particular context. If any person sacrifices himself without any external pressure for the sake of a good cause, he was said to be a hero. If an image of that man was engraved on a stone, and an inscription was also engraved recording his death for a noble cause, that stone is to be called a hero-stone. The chaste

wife who committed sati (immolation), with the body of her husband was also honoured with a hero-stone.

If the context is determined to define a hero-stone, it would be possible to consider the image of the Ikshavāku period as early forms of hero-stones. The origin of the hero-stones can be traced to the Ikshavāku Period. The Gangapērūru inscription of Cuddapah district, according to P.R.Srinivasan, deals with the chāyāstambha or memorial pillar of Goṇa, who is stated to have died during a cattle raid by Śivadāsa. The record may be the earliest record of the death of a person during a cattle raid.[22] A number of inscriptions belonging to the time of Vaidumbas are of this type.

If the hero and his family members or relatives are socially well placed, a hero-stone is provided with some land grant. In some cases temples are also built for the hero-stones to deify the heroes. It was believed that the soul of the dead hero lived in the stone and that it would come to the help of the patrons at time of need. It is also possible that one who sought the protection of the hero-stone was not punished. So erecting a hero-stone was meant to make the soul of a hero inhabit the stone.

The *Tolkâppiyam*, the *Purananūr* and the *Purapporal Venbāmalai* and other ancient Tamil works provide interesting information about the practices observed while planting the hero-stones.

The stone is selected from the nearby forest after burning incence and offering flowers. The selected stone is purified by placing it in water some days. Afterwards it is removed from water and anointed with fragrant liquids.[23] Then the stone is garlanded before it is erected and adorned with peacock feathers and offerings of toddy were made. The deceased hero is invoked into it by the people who have gathered near the hero-stone. The hero-stones were endowed with weapons and some donations for its regular worship. Then the hero-stones were enshrined in temples and they continue to be worshipped even today. Annual festivals are being held with great pomp and proud. In front of the stone, swords and tridents are planted.[24] They are also decorated with garlands. Huge terracota horses, figures of cattle, men, women, and children are also placed infront of the hero-stones in fulfilment of their vows and prayers. Animal sacrifices are offered during the annual festivals and offering liquor to the hero-stone is also an ancient custom.[25] An important belief among the people is that the worship of hero-stones bring both rains and fertility

to the soil. The worship of hero-stones has become a tradition in the later period.

The Satapatha Brāhmaṇa mentions another ceremony with regard to the raising of a memorial to the dead. A long time after the death of a person a mound raised over the bones.[26]

THE TIME WHEN THE HERO-STONES WERE ERECTED:

Before erecting hero-stones(Vīraśilalu), erectors strictly followed some auspicious time like tithi, vāra, nakṣatra, māsa and samvatsara.

An inscription is found at Donakoṇḍa of Nellore district, dated the 5th day of the dark fortnight of Kārtīka of the year vyaya, corresponding to the year 1328 of the Illustrious Śaka era.[27] Another hero-stone is found at Kucchuppa in Proddatur taluk of Cuddapah district, dated Śaka 1297, Rākshasa Kārti śu.5, Thursday (A.D.1375, No.8)[28] Both mention the time of their erection.

Another hero-stone inscription found at Sirivaram in Hindupur taluk of Anantapur district, dated Śaka 1246, Rudhurodgāri Chaitra, śu. daśami Monday.[29] A hero-stone inscription is found at Alampūr of Mahabubnagar district,

dated Chāḷukya-vikrama 10 (Krodha)na, Adhika-Āshāḍha śu.5 Sunday 1085 A.D., May 31, the weekday was Saturday.[30]

The time of setting up of the hero-stones are mentioned in the above records. It is difficult to say with any degree of certainity regarding the time span between the death of a hero and setting up of the stone for his memory. This is so because usually the date of the death of a hero alone is mentioned in the hero-stone inscriptions.

In Tamil Śangam literature information regarding the conventions to be observed for setting and worshipping the hero-stone is mentioned. Ancient Tamil people have a six fold classification of the system of setting up a hero-stone and it is as follows.[31]

1. To select the memorial stone the leader of the group accompanied by others, goes to the nearby forest and invokes the god, burns incence, offers flowers and selects the stone.

2. For removal of stone, flowers and water are sprinkled on the stone, incense is burned, the bell parai are played, the stone is praised and then it is removed.

3. For washing the memorial stone with the holy water of a sacred pond to counter the effects of weathering due to Sun's rays, it is paised, cleaned, anointed with fragment liquids and either placed inside a pond or, a special tub.

4. For the erection of the hero-stone, the stone is garlanded, bell is rung, toddy is Sprinkled, peacock's feather is tied, the heroes name and fame are inscribed and in the presence of all, the stone is planted.

5. After that the dead hero is invoked in the stone and thence forth considered a divine being.

6. Later, people praise the hero as well as worship the hero regularly.[32]

In Andhra Pradesh also similar tradition is followed for the erection of Memorial stones. However, no specific literary evidence is found in Andhra, the oral evidence and the field survey observations reveal the same phenomenon followed on the lines of Tamil traditions on other words Dravidian traditions.

In Andhra Pradesh during the time of Pratāparudra-II

(1296-1323 A.D.), People believed that the persons who died in the battle of Karempūḍi and whose honour the hero-stones erected were gods (dévatas), for them, annual festivals are still to day are being celebrated with pomp and show. It seems that this type of deification and worship of heroes is being practised in Andhra only.[53]

FIND SPOTS OF THE HERO-STONES:

The study covers four hundred and seventy six (476) hero-stones with inscriptions and only inscriptions of heroes, in the state of Andhra Pradesh.

Of the four hundred and seventy six (476) hero-stones, three hundred and forty six (72.7%) are found in Rāyalasīma region, sixty seven (14%) are in coastal Andhra and sixty three (13.3%) in Telangāna region. (See table No.I).

TABLE - I

REGION WISE DISTRIBUTION OF HERO- STONES

Region	Districts	Number of Hero-stones	
Rāyalasīma	Anantapur	69	
	Chittoor	127	
	Cuddapah	112	
	Kurnool	38	
	TOTAL		346
Coastal	Godavari (East)	2	
	Godavari (West)	1	
	Guntur	44	
	Krishna	3	
	Nellore	17	
	TOTAL		67
Telangāna	Hyderabad	15	
	Karimnagar	5	
	Mahabubnagar(Pālamūru)	21	
	Medak	8	
	Nalgonda	4	
	Nizamabad	2	
	Warangal	8	
	TOTAL		63
GRAND TOTAL			476

Information regarding the find spots of the hero stones is available from the inscriptions of the hero-stones. According to the data available in the texts of the hero-stone inscriptions, the hero stones were setup in places like the corners of the villages, fields, tanks and river sides, gardens, forts, hills, forests, road sides, cart tracks and temples.

One cannot say with certainty that hero-stones were erected in the places where they are found today. It may be possible that they were brought to the said places considering them to be the idols of gods and with the idea that they would give wealth and welfare. Because of this sentiment hero-stones were erected in different places. Stones were erected generally in such places so as to attract the attention of the people. (See table No.II)

TABLE NO.II

FIND SPOTS OF THE HERO-STONES

DISTRICTS	Temples	Fields	Villages	Gardens	Tanks River sides	Forests	Forts	Road sides	Boundries	Ambiguous	Total
Anantapur	21	20	17	1	5	-	-	5	-	-	69
Chittoor	27	73	20	2	5	-	-	-	-	-	127
Cuddapah	58	28	12	1	3	-	1	6	1	2	112
Kurnool	30	4	2	-	-	2	-	-	-	-	38
Godavari(East)	2	-	-	-	-	-	-	-	-	-	2
Godavari(West)	1	-	-	-	-	-	-	-	-	-	1
Guntur	23	3	8	-	3	5	-	1	-	1	44
Krishna	-	1	2	-	-	-	-	-	-	-	3
Nellore	9	1	2	-	5	-	-	-	-	-	17
Hyderabad	4	-	3	-	-	1	1	-	-	6	15
Karimnagar	-	5	-	-	-	-	-	-	-	-	5
Mahabubnagar	12	3	1	-	-	-	-	-	-	5	21
Medak	5	-	2	-	1	-	-	-	-	-	8
Nalgonda	1	2	-	-	-	-	-	-	-	1	4
Nizambad	-	-	-	-	-	-	2	-	-	-	2
Warangal	4	-	-	-	2	-	-	-	1	1	8
Total	197	140	69	4	24	8	4	12	2	16	476

Probably in course of time people who believed in the worship of the hero-stones and its beneficial consequences to themselves and to the community on the whole, erected hero-stones in different places in their area. These stones are scattered all over Andhra Pradesh. In the districts of Cuddapah, Chittoor, Anantapur and Kurnool of Rāyalasīma region a good number of hero-stones are found. This area enjoyed the rule of Vaidumbas and Noḷamba Pallavas. These two dynasties were bitter enemies of each other and there arose many battles between them. Owing to this, in addition to the royal people, common people also took part in cattle raids and other such occasions. This is the reason why many hero-stones are found here.

Stones in the name of the dead need not necessarily be planted at the place where they died. Hero-stones were erected in the same land, which was granted by the rulers in recognition of the heroes. Often the details of the grants were recorded in the inscriptions engraved on such stones. Hero-stones were found in different parts of the villages. The family members or his followers believed that the dead hero would protect them and their properties. With such belief the hero-stones were setup in their lands. Stones are also set up generally at the entrance or centres or streets of the villages. People

believed that the dead hero will look after their village. Among the discovered stones many are from the villages like Kaṇḍi[34] of Medak district, Embāḍi[35] of Chittoor district, and Śirivaram[36] of Anantapur district.

Hero-stones are generally setup in the fields with the belief or sentiment that the hero-stones will look after the fields and promote good crops. Hero-stones are found at the fields of the villages like Basinikoṇḍa[37] and Pedda Tippasamudram[38] of Chittoor district and Lakkappanahalli of Anantapur district.[39]

A few hero-stones are available in the regions of hills, forests, forts, tank bunds and burial places. The reasons for this are obvious. In all probability the hero stones discovered on hills and forests suggest that the hero died fighting the robbers while those found in the forts may suggest the sacrifice of the hero while defending his country from the enemy hands. Hero-stones of this category can be seen lying on the top of the hill which is situated 3 miles north of Narasireḍḍi palle village[40] and at the entrance of a hillock of Krosūru village of Guntur district.[41] The practice of setting up hero-stones on the tank bunds suggests the deification of the dead heroes and the belief that because of their

grace the tank would never dry up. In this connection it may also be noted that some ladies sacrified their lives in order to secure perennial water supply to the tanks and later on they were worshipped as pērantāndru by the local people. Hero-stones are found on tank bunds or near tank bunds of the Mulugu[42] village of Medak district and Rāvuḍi[43] and Hēmāvati[44] of Anantapur district.

Some times hero-stones were setup in gardens. For example, in Chinnatippa Samudram[45] and Peddavelagatur[46] of Chittoor district, hero-stones were erected in the gardens.

Religion played a dominant role in Indian society. Every person was influenced by the religious activities. Planting of hero-stones in the temples is one of them. Hero-stones were worshipped by the local people regularly as gods, attributing divine qualities to them. A number of hero stones were setup in the following temples.

TEMPLE	VILLAGE	DISTRICT	SOURCES
Śiva	Madanapalli	Chittoor	A.R.Ep.,290/1905.
Gundīśvara	Puligundu	,,	Ibid.,162/1931-32.
Anjanēya	Kurappalli	,,	Ibid.,188/1931-32.
Vishnu	Dēsidoḍḍi	,,	Ibid.,193/1931-32.
Lokanāthēśvara	Kāppalli	,,	Ibid.,163/1933-34.
Talakanṭamma	Devaguḍi	Cuddapah	S.I.I.IX, No.284.
Narasimhaswāmy	Jeelavāripalli	,,	C.I.Part.I,No.36; A.P.A.R.,10/1965.
Gopālaswāmy	Lomaḍa	,,	C.I.Part.I, No.115.
Bhairavēśvara	Mopūru	,,	A.R.Ep.,507/1906.
Chennakēśava	Mattukūru	,,	Ibid.,505/1906.
Devapaṭlamma	Devapaṭla	,,	Ibid.,106/1968-69.
Tripurānta-kēśvara	Tripurāntakam	Kurnool	S.I.I.X,No.283.
Mallikārjuna	Gullaradevarathi	Anantapur	A.R.Ep.,754/1916.
Vīrabhadra	Nagarūru	,,	A.R.Ep.,22/1958-59.
Bīrappa	Parigi	,,	A.R.Ep.,2028/1941-42
Guruzālamma	Gurazāla	Guntur	Ibid.,334/1937.
Svayambhēśvara	Valivēlu	,,	Ibid.,676/1920.
Vīrulaguḍi	Kārampūḍi	,,	Ibid.,556/1909.
Vīrulaguḍi	Mācherla	,,	Ibid.,586/1909.
Mūlasthānēśvara	Nadenḍla	,,	Ibid.,392/1915. S.I.I.X,No.221.
Gangamma	Donakonḍa	Nellore	N.D.I.,PP.310-12. A.R.Ep.,66/1956-57.
Pāpaharēśvara	Basar	Adilabad	Ibid.,10/1958-59.
Ramalingēśvara	Nandikanḍi	Medak	Ibid.,97/1960-61.
Bālabrahmēśvara	Alampūr	Mahabubnagar	Ibid.,153/1959-60.

Hero-stones are worshipped frequently in temples for the following reasons.

1. It was believed that the dead hero would unite with the god.

2. It facilitated the worship of both the deity and the hero at the same time.

3. It was hoped that people who visited temples would think of the hero and his greatness.

4. The visitors of the temples may get inspiration when they see the hero-stone and think of the religious glory and nobility in sacrificing one's own life for a holy cause. The worship of the village deity or grāmadēveta forms an important part of the conglomerate of religious beliefs, customs and ceremonies.[47]

Every village has a village temple. If any calamity overtakes the village, like pestilence or famine or cattle disease makes its appearance, it is to the village deity that the whole body of the villagers turn for protection. The village deity is regarded to be more liberal and helpful in trouble and intimately concerned with the happiness and prosperity of the villagers. The moral function of the grāmadēvata is the guardianship of the village, but many of them are believed to have other powers also.

There is a connection between the folk beliefs and the village gods. Village gods or goddesses are particularly folk deities. If any body male or female, boy or girl met with an untimely death, or showed some greatness in times of need he or she was treated as a divine body and later became semi-god and ultimately god or goddess. This kind of so-called gods or godesses entered the panthean of village gods.

In the contemporary period also such beliefs are in vogue. For instance, a small boy, the son of well-to-do parents was murdered near the town for the sake of his ornaments and thrown into the canal. The body was discovered and placed under a tree near the bank of the canal, at a place where three roads meet. A small shrine, about a foót and a half high was built by the parents under that tree to the spirit of the murdered boy. Then some one declared that he had made a vow at the shrine and obtained his desire. The fame of the shrine at once spread, the spirit of the boy rose quite to the rank of a minor deity and a local worship speedily sprang up and became popular.[48] This instance occured at Vijayawada.

Sometimes hero-stones were planted in the temples of some major gods like Śiva, Vīrabhadra, Kāli,

Durga, while some stones were setup independently with small roofings and with independent worship. Generally such shrines for heroes were set up near the temples of the village goddesses Polēramma or Gaṅgamma and were worshipped. Some hero-stones are also setup at some important corners of the village with the hope that they would promote the welfare of the village as the other gods do. Those stones are called Vīrulu or Vīraśilalu. This kind of identity between the hero-stones and the other village gods in respect of their nature and protection, would lead us to conclude that the heroes were raised to the status of gods of minor class. In Andhra Pradesh we can see a number of such hero-stones even in remote villages.

LAND GRANTS:

Just as to the temples, kings local chiefs or the admirers of the heroes made some donations like land to maintain the worship in the hero-temples regularly. In some cases land was given as a compensation for the loss suffered by the bereaved family. Other type of grants, namely, perpetual lamps, gardens, villages, wells, were also granted to perpetuate the memory of the deceased heroes. An inscription found at Dongalasāni (Cuddapah district) records the death of Rēvaṇa Heggaḍe and states

that his brother Potana Heggaḍe installed perpetual lamps at the mahāsthānas of Mallikārjuna, Tripurāntaka and Siddhavaṭa for the merit of the deceased.[49] It is recorded in an inscription found at Vandāḍi that the village, Veṭṭyūru, was gifted by the king in memory of Kalinga Triṇētra who fought and died in a battle.[50]

Land grants according to the collected data can be divided into four types:

(1) lands donated in recognition of the greatness of the deceased heroes,

(2) lands granted to the family of the deceased heroes,

(3) to the temples servants who worked in the temples, and

(4) to maintain the shrines of the heroes.

An undated inscription found at Kalakattur (Chittoor district) records the gift of land for the protection of the hero shrine.[51]

An inscription at Rāchanapalli of Anantapur district belonging to the period of Western Chāḷukyas records that a certain Kasavaḍa-Gaṅga immolated himself on the death of his master. It registers a gift of 12 maruttus of land in his memory.[52] A grant of land was made by Dēvari Nāyiningāru for the benefit of Vīrapurushas.

Nāyiningāru set up the images of heroes in the temples at Mācherla. An epigraph stands infront of these images.[53] At Budidapalli of Chittoor district Dēvaya is stated to have died in a battle fighting against the Naḷambas when he attacked Pulināḍu. The Bāṇa king, Mahāvali-Vāṇarasa, granted Muniki as baḷgaḷchu to the hero's family.[54] Śirivaram inscription of Anantapur district of the period of Hoyasaḷa king, Vīraballaḷa III, records the death of Mahāsāvantādhipati and Hiriya Bommeya Nāyaka, son of Gaṅgeya Nāyaka of Hoḷakallu, in fight against the cavalry of the chief of [ye] lumāya. This record further states that Aḷiya Mācheya Dannāyaka, the primeminister of the king, who was ruling at Penugonḍa, granted wet and garden lands near the Śirivara tank, to those sthānikas who were appointed to worship the hero stone three times a day.[55]

An inscription at Embāḍi refers to the reign of the Bāṇa king Mahāvali Bāṇarasa and registers the grant of a plot of wet land, five kula in sowing capacity (by the king) to a certain [Ga] vunḍa on the occasion of a cattle raid.[56]

An Arevīḍu inscription records the death of a hero (name unknown) and some land grant to the dead hero by the son of a certain Ereya.[57] Another inscription of

the time of Vaidumba king, Gaṇḍatriṇētra, records the gift of the village, Veṭṭiyūru, by the king in memory of Kaligetriṇētra who fought and died at Padanrūru in Rēnāḍu.[58] An inscription at Boḍināyanipalli records that the chief of the village gifted some land in memory of a servant who seems to have died in the cattle raid.[59]

CATEGORY WISE DIVISION OF HERO-STONES:

Hero-stones in Andhra Pradesh can be divided into various categories based on the causal variants. To this type of division the cause of the death is taken as a parameter. For looking into causal variants of the hero-stones, only hero-stones with inscriptions are taken for analysis. Since, the study is based on epigraphy, importance is given to those hero-stones, without inscriptions are found in every nook and corner of the state which indicate the popularity of the hero cult among the people in general. Many hero-stones in the present day are scattered and some of them are virtually neglected and prone to vandalism. They are neither dated nore connected with a historical context. For these reasons, the study is based on the hero-stones with inscriptions alone. A few inscriptions without sculptural representation (i.e., hero figures) are also taken into account for analysis.

The study covers four hundred and seventy six (476) hero-stones with inscriptions and only inscriptions of heroes, in the state of Andhra Pradesh). At least ten different causal variants are identified for classifying the hero-stones into different themes. They are battle-fields, cattle-raids, self-immolation for the sake of a king, or religion, hunting, fighting with thieves, village feuds, women folk, protecting boundaries and accidental death in water or fire.(See table No.III)

In Rāyalasīma region, heroes who died in battle fields, cattle raids and by self-inmolation are most prominent. Heroes who died in hunting, attacking the thieves and in village feuds occupy the second position in prominence. Except a solitary hero-stone which depicts a hero who died in protecting the boundary, there is hardly any hero-stone in the category of those erected for heroes who died protecting the women folk or are drowned in water for saving some body's life.

In the Rāyalasīma region out of the three hundred and forty six (100%) hero-stones, one hundred and fifty eight (46%) belong to the category of death in battle-field. This category is not only prominent among the hero-stones found in that region but also significant in the whole of Andhra Pradesh. The total hero-stones

TABLE NO.III

CATEGORY WISE DIVISION OF HERO-STONES

	DISTRICTS	CATEGORIES										
		Battles	Cattle raids	Self immolation sake of King, Religion	Hunting	Fight with thieves	Village antogonism	Women folk	Protecting boundries	who died in water	Anonymous	Total
Rāyalasīma	Anantapur	25	11	13	-	2	2	-	-	-	16	69
	Chittoor	56	34	10	3	2	4	-	-	-	18	127
	Cuddapah	55	6	13	6	-	-	-	1	-	31	112
	Kurnool	22	-	4	3	-	1	-	-	-	8	38
	Total	158	51	40	12	4	7	-	1	-	73	346
Coastal	Godavari (East)	2	-	-	-	-	-	-	-	-	-	2
	Godavari (West)	-	-	-	-	-	-	-	-	-	1	1
	Guntur	16	1	13	-	1	1	1	-	-	11	44
	Krishna	2	-	-	-	-	-	-	-	-	1	3
	Nellore	11	-	5	-	-	-	-	-	-	1	17
	Total	31	1	18	-	1	1	1	-	-	14	67
Telengāna	Hyderabad	7	-	4	-	-	-	-	-	-	4	15
	Karimnagar	4	-	-	1	-	-	-	-	-	-	5
	Mahabubnagar	7	-	8	2	-	-	-	-	-	4	21
	Medak	2	-	2	-	-	-	-	1	-	3	8
	Nalgonda	2	-	1	-	-	-	-	-	-	1	4
	Nizambad	-	-	2	-	-	-	-	-	-	-	2
	Warngal	2	-	4	-	1	-	-	1	-	-	8
	Total	24	-	21	3	1	-	-	2	-	12	63
	Grand Total	213	52	79	15	6	8	1	3	-	99	476

of battle-field category number two hundred and thirteen (44.7%) out of which, one hundred and fifty eight(74%) are found.only in Rayalasima region.

This indirectly reveals the turbulent nature of the people[60] and their war mongering qualities. The political senario also substantiates this fact. Numerous little kingdoms and petty dynasties ruled over this region. The internecine warfare among the local chieftains was a common feature in this region. Those who died in the service of their masters, either a king or a local chief, were praised for the bravery shown by them and worshipped as heroes out of gratitude.

Some of the hero-stones of the battle field category are worthy here to mention. An inscription belonging to the reign of Vaidumba king Gaṇḍatriṇētra (No.533/1906), refers to the battle of Soremaṭi between the Vaidumbas and Noḷamba Kings. Another inscription (No.295/1905) from Madanapalli belonging to the same reign, reports the death of a hero in the battle of Soremaṭi, which was apparently fought between the Vaidumba King and the Bāṇas on one side and the Noḷamba King, Daḍiga and the Gaṅga prince Rāchamalla on the other.[61].

Four hero-stone inscriptions were discovered in Punganur region of Chittoor district belonging to the time of Mahāvali Bāṇarasa (Nos.543,555,570 and 584 of 1906). The first of these refers to the battle of Sorematị where the Bāṇa King opposed on behalf of the Permanāḍi (i.e., Western Gaṅga King?), the Noḷamba (King ?) Rāchamalla and Mayindādi. There is a stone at Banagavāḍi in the Kolar district of the Karnataka state which refers to a battle between the same parties (No.102/1899).[62]

Half a dozen hero-stones are set up in the village of Embāḍi in the Punganur taluk of Chittoor district. They refer to the caputre of a village called Uppunelli (Nos. 578 to 583 of 1906).[63] The persons who lost their lives in that connection are stated to have been remembered by erecting those stone images.

A hero-stone inscription found at Madakasira of Anantapur district, registers the battle of Baḷḷare took place between the son of Noḷamba Chindayya and [Bīra] , Noḷamba, a certain Kaladi Māra-Kēta died and went to heaven.[64] Another inscription at Gollaradēvaratti in the same taluk records the death of Vīra-Kailāsa, son of Noḷamba-Kailāsa, in the battle of Polalu, on

attacking Ja[gā]pa in the battle of Ka[li]yakallu.[65]

A hero-stone at Sante-Bidanūru in Hindupur taluk of Anantapur district deals with a fight between the king and Ayyakutti in which some heroes appear to have died.[66] Another inscription found at Śirivaram, in Hindupuram taluk of Anantapur district, contains, the death of Mahāsāvanta Nāyaka of Hoḷakallu, in a fight against the cavalry of the chiefs of [Ye]lumāyu.[67]

An inscription found at Chennarāyaṇapalli in Madanapalli taluk of Chittoor district records a certain Kāminibojanga Mārttāṇḍa fought with the King's forces and died.[68] A hero-stone inscription with sculpture at Kalakaḍa of Chittoor district, during the time of Vaidumbas depicts, in high relief, a warrior weilding a massive sword in his right hand and holding, with his left, his opponent by the tuft.[69]

A hero-stone inscription at Jeelavāripalli of Cuddapah district records the death of a warrior of Raṇsittu named Jallagaṇṟu in the battle at Taṟṟgoṟa.[70] Another Vaidumba inscription at Vandāḍi of Cuddapah district, mentions Gaṇḍatriṇētra and refers to the death of a hero in a battle.[71] In the latter period also Vijayanagara period at Sidhout of Cuddapah district

records that a stone fort was extended(?) by the Maṭli Chief, Ananta, of the solar race whose father Ellamarāja conquered Siddhavaṭa after fighting the battle of Utukūru.[72] An inscription at Dongalasāni, Siddhavaṭam taluk of Cuddapah district, ascribed to the reign of Telugu Choḍas, mentions that Revaṇa Heggaḍa, having routed Mallidēva and killed Somēśvaradēva along with twelve other chiefs and a thousand men, dispersed several others and finally lost his life in the battle-field.[73] Half a dozen hero stones are discovered at Egava Banḍapalli in Rayachoti taluk of Cuddapah district, all Vaidumba inscriptions record the death of heroes in battles.[74]

A hero-stone at Iñjēdu in Koilakuntla taluk of Kurnool district records the fight between Paleyama, son of Prabhukāma and Revanna, son of Choreya, in the characters of the 9th century.[75] Another inscription at Karakanthāpuram in Adoni taluk of Kurnool district records the death of Rudradēva in fighting with his enemies.[76]

The next prominent theme of the hero-stones in the Rāyalasīma region are 'Cattle-raids'. In whole of Andhra Pradesh, fifty two(52) cattle-raid hero-stones are identified. In this, of fifty two (100%),fifty one (98%) i.e., 98 persont of hero-stones of this category falls in Rāyalasīma region alone.

A hero-stone inscription at Eraḍukera in Kalyandurg taluk of Anantapur district, states that Vaidumba Chuḍāmani captured the cows of the 96,000 (people) of Bevinabīḍu.[77] Another cattle-raid took place at Narasingarāyani Roppa in Madakasira taluk of Anantapur district reveals that, Lokāditya and his cattle-raid records the death of a hero.[78] An inscription found at Narasambūdhi in Madakasira taluk of Anantapur district registers the death of Keradara Bijayi, son of Mayinda Gāvunḍa, who was the younger brother of Belligāvunḍa of Piriyingalūru, in a cattle-raid.[79]

Three hero-stone inscriptions are found in the west of Madanapalli of Chittoor district. A certain hero, named Chandrāditya, fought for cows and died.[80] Another hero-stone inscription, discovered at Chippalli in Madanapalli taluk of Chittoor district, belongs to the reign of Vaidumba king, Manujatriṇētra, registers the death of a certain Padeyyare-pulikāma in a cattle-raid.[81]

An inscription found at Guṭṭapalli of Chittoor district records the death of a hero at Madanapalli when Selvagaṅgamarāyan, after capturing his enemy in Mārayappādi, was bringing back the cattle.[82]

A Choḷa hero-stone inscription at Boḍināyanipalli of Chittoor district discribes the death of Kalliyanna, the son of Palla-gāmunḍa and the son-in-law of Budali Ponnayya of Mangala in a cattle-raid.[83] In the same place more than six inscriptions concerning cattle-raid are found.[84] Half a dozen cattle-raid hero-stone inscriptions are found at Vanamaladinne in Punganur taluk of Chittoor district.[85]

A hero-stone inscription discovered at Eguva Abbavaram in Rayachoti taluk of Cuddapah district mentions Atanna, son of Maṭu of Niḍuchoveru, and seems to refer to a cattle-raid.[86] An inscription is found at Rāyavaram of the same district. It seems to record the death of (a hero), a certain Kḻokila Aḍiyamma, probably the Ûrelki (servant) of Niḍla Kāmarāju at Nadarūru, while seizing the cattle.[87]

All these cattle-raid hero-stones reflect the eco-system of the region. Ecologically, the Rāyalasīma is covered by the Nallamalai hill ranges. These ranges interupted the plains at too many places, thus, giving rise to two different cultures, one the tribal culture and the other settled village - peasant cultures. Among the tribal cultures, some of the tribes adapting the pastoral mode of life are quite common in this region.

For instance the Boya and Sugāli (Lambāḍi) depend on cattle for their lively hood. The Sugālis use cattle as a means of transport. Even in the settled villages the Kurubās or Gollās live on cattle wealth and worship a local deity who is associated with the cow. Cattle breeding being absent in the Rāyalasīma region, they were being imported either from Nellore or from Ongole from time Immemorial.

The scarcity of the cattle naturally made them precious and even attributed sanctity to them. This is also reflected in the agricultural practices of the region The "homestead" system or, in other words, keeping the cattle with in the house premises in the village speaks of the care and attention bestowed by peasents on the cattle. This is why the cattle-raids and counter raids are a common phenomenon is this region. Any person who lays down his life in protecting the cattle is regarded as a hero. He is not only remembered for his valour but also worshipped for the loyalty shown in protecting the cattle. Of fifty one(51) cattle-raid hero-stones, thirty four (66.7%) are in Chittoor district. Incidentally the Chittoor district is also known for the pastoral communities.[88]

Self-Immolation for the sake of king or religion also resulted in the erection of hero-stones. Totally seventy nine (16.6%) hero-stones of this sort are identified in Andhra Pradesh in this study. In Rāyalasīma region, out of three hundred and forty six (346) hero-stones, forty (11.5%) belong to this category. But out of total self-immolation stones in Andhra Pradesh, 50 percent are found in Rāyalasīma only. One interesting feature of the hero-stones of self Immolation is that majority of hero-stones which are found in Rāyalasīma region, belong to self immolation for the sake of religion. The Vīra śaiva cult was in dominance in medieval period, especially, in this region advocated for total submission of the body and soul hence, self immolating practices are widely prevalent. The great śaivite centres of Śrīśailam, which is considered as one of the Dvādāsa Jyotirlingās (i.e., Twelve Jyotirlingās), being situated in the Kurnool district of Rāyalasīma region, attracted the patronage of the kings, Gurūs, Āchāryas, Siddhās, Merchants and the landed aristocracy. The traditional as well as epigraphical sources inform that the inaccessible shrine of Śrīśaila is approachable through four places on the plains, generally called the gate-ways of Śrīśailam on its four cordinal directions. They are (Tripurāntakam in the Prakasam district at present, in the east, Siddhavaṭam in the Cuddapah district, in the South, Alampūr

in the Mahabubnagar district, in the West and Umāmahēśwaram in the same district, in the North). Besides, these main gateways, four more secondary gate-ways in the four corner directions are also popularly known. They are Ēlēśwaram, now submerged in the Nāgārjunasāgar, in the north-east Somaśila on the Penna river, in the south-east, Pushphagiri again on the Penna river, in the south-west and Sangamēśwara at the confluence of the rivers Krishna, and Tungabhadra on the north-west. They are all great Śaivite centres. In all these centres evidence for hero-stones related to self-immolation are found. Here Tripurāntakam needs special mention for hero-stones. The self-immolation hero-stones not only throw the religious background of the region; but also reveal certain local ethnic groups identity. A branch of lingāyat community called Vīramusthis the committed devotees of Śiva, practice various kinds of self immolation (see, Castes and Tribes of Southern India, By E. Thurston, Vol.VII, P.407 to 410). In the Chittoor district all most all self-immolation hero-stones are erected only for those heroes who died for the sake of King/Master.

A hero-stone inscription found at Upparatonasanahalli in Madakasira taluk of Anantapur district, records that this stone was set up in the memory of self-immolation

of Gāmuṇḍa (Gāvuṇḍa) by fire.[89] An inscription found at Puligunḍu of Chittoor district, refers to the death of Ādepa the son of Siddhana probably in a fight, on behalf of others.[90] Two Rāshṭrakūṭa hero-stone inscriptions found at Śivāḍi, in Punganur taluk of Chittoor district, reports the death of a Kuṟumāgan in a Skirmish of the gāmuṇḍas (Gāmuṇḍa-makshara) on behalf of the village.[91]

A hero-stone inscription discovered at Egava Banḍapalli of Cuddapah district records the death of Kāmanḍu in a fight on behalf of his master.[92] Another hero-stone is found at Tripurāntakam of Kurnool district So [ma] Śivagurudēvaru Alla[ḍḍa] - Vīramalla an vīruni-vāriki mēlugāvalen = ani tana tala Tripurādēvikin = Iche.[93]

Twelve hero-stones pertaining to the hunting scenes are prevalent in Rāyalasīma region. In Cuddapah alone six of such stone inscriptions are found. Usually heroes died in fighting with tigers are with such wild animals are depicted on these stones. Rāyalasīma region, as mentioned already, is situated in the Nallamalai range of hills. Forest is a concominent in the Nallamalai hills. Hence wild life is a common sight. Some of the wild animals like wild boars and tigers became a real malice to the property and life of human beings. Any one who kills the tiger or a man-eater was regarded as

a hero and a hero-stone was erected to give respect for the dead by the people. Elsewhere in Andhra Pradesh hardly there is any hero-stone of this category except one in Karimnagar, two in Mahabubnagar district.

A hero-stone inscription at Kalahasti of Chittoor district records that a chief named Valliarasa who calls himself lord of Ayodhyāpura, killed 250 tigers.[94] Another Choḷa inscription is found at Eḍūru in Punganur taluk of Chittoor district. A certain Māchchan, the son of Abhimāna Muthar aiyan, a hunter of Iḍaiyur alias Śembiyaṉ Srikaraṇanallūr in pulināḍu, a sub-division of perumbāṇappādi, a district of Jayaṅgoṇḍa soḷamaṇḍalam, pierced a tiger and died.[95]

An inscription at Penḍlimarri of Cuddapah district, states that Vīraya, son of Kamāṭi Kaṁanama Reḍḍi attacked a tiger and died.[96] Another inscription at Gurugupalli in Rayachoti taluk of Cuddapah district, records the death of a warrior (magāṉṟu), named Śrī Kaḍasanditollu, having fought with a singapupuḷi probably a Tiger.[97] A hero-stone at Kāmavaram in Adoni taluk of Kurnool district registers that a tiger (puli) having entered the town a certain Bayira Vīrunḍu attacked it and died.[98] An inscription at Śrīśailam, represents

the killing (in fight) of a tiger by Nāgarāju Timmaha, a servant of Baṇḍaru Vīramarāju.[99]

Very few hero-stones belong to the category of those commemorating the death of heroes while fighting with thieves and in village feuds are found in Rāyalasīma region. A hero-stone found at Honneralihalli in Madakasira taluk of Anantapur. A hero-stone is referred to in the inscription as Balaśāsanadakallu which means the sword stone, in memory of gold smith (akkasāla) Sa[r]-bbāchāri who fell in a fight with thieves at Rolle.[100] Another inscription is found at Rāchanapalli of Anantapur district records the death of some hero in an attack on the village.[101]

An inscription found at Punganur of Chittoor district records that Kalianga Kaṇḍanārāyaṇa, died after slaying nine thieves when Kāḍuvaṭṭi-Muttarasa had come to raid koyatūr.[102]

As for as the coastal region is concerned only sixty seven (14%) out of four hundred and seventy six (476) hero-stones are found. 46 percent of the hero-stones of the coastal region belongs to battle field category. Even in the 46 percent, 36 percent belongs to Guntur region only. Guntur district was then in Palnāḍu

and Valnāḍu region and this region was well known for political turmoil through out the medieval period[103] Nellore district comes next in prominence and this region was called Pākanāḍu again known for the battles.

A hero-stone inscription found at Mailavaram of Guntur district, records the death of some body's eldest son in the battle of Niḍumrānu.[104] Another hero-stone at Vungutur of Guntur district states that Kûna - Boya, son of Baṇḍāruvu Choḍa Boya, a soldier of Koṭa Bētarāja fought with Parvati - Pēvaḍu at Garalapāḍu and Killed. Bhīma Rāju and another went to heaven.[105] An inscription at Gurazāla of Guntur district records the death of a hero in a fight.[106] Cattle-raid inscription in the same village, records the death of Ugra, son of Dhumaiya, who was the son of Kalahaboyu in a cattle-raid with a certain Jāyama.[107]

A hero-stone found at Bhairavakoṇḍa of Nellore district, refers to the death in fight of a certain Allālaya.[108]

Apart from battle field hero-stones self-immolation hero-stones are also significantly found in the coastal: 18 out of 79 stones are in this region. Guntur

again has the largest 13 (72.2%) number of self immolation hero-stones. Nellore has second place five (5) out of eighteen (18) self immolation stones. But the main difference in the self immolation hero-stones of Rāyalasīma and the coastal is, the former have more of self immolation stones for the sake of religion and the latter that of self immolation for the sake of king.

A hero-stone found at Mācharla, in Palanāḍu taluk of Guntur district, a certain Achkuñjunḍu, entered the army of Birudugāmaya, son of Uriyabētarāja and Mahādēvi-Menḍamma and offered his head to Paḍlasāni (goddess) for his master.[109] A Pallava hero-stone inscription is found at Mallam in Nellore district in which a person holding his severed head by the tuft in his left hand, while the right hand grasps a sword. In cutting off flesh from nine parts of his body and finally his head as an offering to the goddess Bhaṭāri i.e., Durga.[110]

In the Telangāna region altogether sixty three (13.3%) hero stones out of 476 were found. Battle field hero stones account for the largest, number 24 (38%) among the hero-stones. Most of the Telangāna region has been a part of the Rāshṭrakūṭa and Kākatīya kingdoms. Constant tussles among the feudatories led to the chaotic conditions in these regions. This concomitantly led to the prevalence of battle field hero-stones.

Five hero-stone inscriptions were found in a paddy field hear Nakkalaguḍi at Naganūru of Karimnagar district. All the five inscriptions refer to the battle field.[111] An inscription at Alampūr of Mahabubnagar district, refers to Malliamayya's son Oḍeyaṇa who died in a fight with poḷayya, son of Bhivṇayya and Mailakara Chavindaka in the presence of Sovarāśi and Pañcharāśi.[112] Another inscription at Nandiguḍi in Kallapūr taluk of Mahabubnagar district, refers to a fight at Dāmalēṭichēnu and mentions Cheṛaku Immaḍi Dēvāyā.[113]

A hero-stone inscription at Yēlēśwaram of Nalgonda district records the heroic deeds of one Mallayakāmaṇḍu who at the order of Śriyūrya plate Chimmavāri Kāmarāju, fought in a battle with a persistent vow and attained svarga.[114]

Next in prominence hero-stones of self-immolation for the sake of king or religion. It forms 26.5% (out of 79 self immolation stones of Andhra Pradesh are found). Mahabubnagar district occupies the first position in self immolation hero-stones. On the whole self immolation for the sake of king/master is more than self immolation for the sake of religion. The feudal mentality and sub-servient psyche present in the Telangāna

people could be one of the causes for the self immolation for the sake of master. Even today the landlordism and the peasant subordination on one side and on the other, the Jājmani relationships are present in the Telangāna regions.

Five self-immolation hero-stones are found at Alampur of Mahabubnagar district. All the five inscriptions refer to the religious sacrifices.[115] Another self immolation hero-stone found at Kolanupāka in Bhuvanagiri taluk of Nalgonda district states the death of an elephant rider named Annayya, the Lenka of Jayasiṅgadēva, in the service of his master.[116] A hero-stone inscription at Meḍapalli, in Narasampet taluk of Warangal district, records that "Kulam-arivāru govaṁdhoṁ galatojagaḍaṁ sēsināḍu" Kulam-arivāru govam fought with the thieves.[117]

DYNASTY WISE DIVISIONS OF HERO-STONES:

In the dynasty wise distribution , Rāyalasīma, Coastal Andhra and Telangāna regions contained 346, 67 and 63 hero-stones respectively. Chittoor district stands first in the dynasty wise distribution of hero-stones. Here, 127 hero-stone inscriptions belonging to different dynasties are found. Cuddapah ranks second, wherein 112 hero-stone inscriptions are identified. West Godavari has the least wherein, only one hero-stone was

found. It cannot be identified with any dynasty. In Coastal region, Guntur with 44 hero-stone inscriptions, in Telangāna region Mahabubnagar district, with 21 hero-stone inscriptions stand first. (See table No.IV).

The earliest memorial stones in Andhra Pradesh belong to the reign of the Ikshvākus of Vijayapuri who were the feudatories of Sātavāhanas and declared independence in the second quarter of the third century A.D. They actually ruled in the lower Krishna valley of Andhra. The notable feature of their period was that, only some memorial stones[118] (Chāyā-Stambhas, Chāyā-Khambhas) were erected at Nāgārjunakonda. Those memorial pillars cannot be called in the proper sense hero-stones. They are only chāyā stambhas (memorial stones) with images of the deceased, who died a natural death. (E.I.Vol.34, PP.20, and Vol.35,P.14 ff). A memorial stone of the same period is found at Gangapērūru[119] of Cuddapah district.

After the fall of the Ikshvākus, the Pallavas and the Vishnukuṇḍins were the main Political forces in the 5th and 6th centuries in the Eastern Deccan. But no hero-stone is noticed which belongs to that period. The Eastern Chāḷukyas, a branch of the Western Chāḷukyas, other wise called Vēngi Chāḷukyas, ruled the coastal Andhra region from the first quarter of the 7th century to the last quarter of the 11th century A.D.

TABLE NO.IV

DYNSTY WISE DIVISIONS OF HERO-STONES

	DISTRICTS	DYNASTIES													
		Vaidumbas (8th to 10th C.A.D)	Sāṇas (8th to 10th C.A.D)	Noḷambas (9th to 11th C.A.D)	Telugu Chodas (7th to 11th C.A.D)	Rāshtrakūtas (9th to 11th C.A.D)	Gaṅgas (4th to 9th C.A.D)	Chāḷukyas (9th to 11th C.A.D)	Choḷas (10th to 12th C.A.D)	Kākatīyas (11th to 14th C.A.D)	Hoysaḷas (12th to 14th C.A.D)	Reḍḍis (14th to 15th C.A.D)	Vijayanagaras (14th to 16th C.A.D)	Anonymous	Total
Rayalasima	Anantapur	2	4	12	1	-	1	4	4	-	8	-	14	19	69
	Chittoor	25	37	6	-	9	4	6	16	-	-	1	1	22	127
	Cuddapah	57	-	-	8	1	-	4	1	-	-	-	19	22	112
	Kurnool	-	-	-	-	-	-	-	1	14	-	5	7	11	38
	Total	84	41	18	9	10	5	14	22	14	8	6	41	74	346
Coastal	Godavari(East)	-	-	-	-	-	-	-	-	-	-	-	-	2	2
	Godavari(West)	-	-	-	-	-	-	-	-	-	-	-	-	1	1
	Guntur	-	-	1	3	-	-	-	1	12	-	4	6	17	44
	Krishna	-	-	-	-	-	-	-	-	-	-	2	-	1	3
	Nellore	-	-	1	1	-	-	1	1	6	-	1	2	4	17
	Total	-	-	2	4	-	-	1	2	18	-	7	8	25	67
Telangana	Hyderabad	-	-	-	-	3	-	1	-	7	-	1	1	2	15
	Karimnagar	-	-	-	-	-	-	5	-	-	-	-	-	-	5
	Mahabubnagar	-	-	-	-	-	-	9	-	3	-	-	1	8	21
	Medak	-	-	-	-	-	-	4	-	2	-	-	-	2	8
	Nalgonda	-	-	-	-	-	-	2	-	-	-	-	-	2	4
	Nizambad	-	-	-	-	-	-	-	-	-	-	-	-	2	2
	Warangal	-	-	-	-	-	-	-	-	8	-	-	-	-	8
	Total	-	-	-	-	3	-	21	-	20	-	1	2	16	63
	Grand Total	84	41	20	13	13	5	36	24	52	8	14	51	115	476

During the period between 7th century and 12th century A.D., the political, authority in the western Deccan changed hands from the Early Chāḷukyas to the Rāshṭrakūṭas who ruled from about A.D. 750 to 973. The Western Chāḷukyas in turn over throw the Rāshṭrakūṭas and ruled upto in middle of the twelfth century. So as contemporaries of the Eastern Chāḷukyas in the Eastern Andhra all the above three dynasties ruled the Western Andhra.

Out of four hundred and seventy six (476) hero-stones found, thirty six (7.5%) belong to the reign of the Eastern Chāḷukyas. Though they ruled from the coastal Andhra region, only one hero-stone at Annavaram of Nellore district[120] can be attributed to the Chāḷukya period in coastal Andhra. The remaining thirty five (35) hero-stones of that period belong to Rāyalasīma and Telangāna regions. The Rāshṭrakūṭas were originally the feudatories of the Early Chāḷukyas and overthrow in the latter ruled independently the Weastern Deccan. 58% of the hero-stones of that period are found in Telangāna and 38% in Rāyala-sīma region.

A hero-stone inscription found at Nagunūru of Karimnagar district records, the death of a hero, name

not mentioned during the reign of Chāḷukya subordinate Dommarāju.[121] Another hero-stone inscription was found at Kolkuru in Sangareddi taluk of Medak district, dated Śaka 972. Chāḷukya Trailokyamalla (Somēśvara-I) was the ruling king.[122] Two hero-stone inscriptions were found at Alampur of Mahabubnagar district,[123] and they both belong to the Chāḷukya period.

An inscriptional hero-stone is found at Dēvaguḍi in Jammalamadugu taluk of Cuddapah district.[124] Another hero-stone is found at Donekallu of Anantapur District.[125]

While the Eastern Chāḷukyas were ruling in the coastal Andhra region, several Telugu Choḍa families ruled over some parts to the south of the river Krishna, between 7th and 13th century A.D. A branch of the Telugu Choḍas settled in the Cuddapah region (in 7th and 8th centuries A.D.) which was known as Rēnāḍu in those days. After the fall of Rēnāṭi Choḍas, the Cuddapah region passed into the hands of Pattapi Telugu Choḍas (9th to 11th century A.D.). A branch of the Telugu Choḍas ruled from Konidana in the region of Kammanāḍu and Pākanāḍu in the modern Guntur and Nellore districts, from the middle of the 10th century A.D. Another branch of the Telugu Choḍas ruled over the parts of the Nellore, Chittoor and Cuddapah districts.

Only thirteen (13) hero-stones belonging to the Telugu Chodas are identified in this study, out of them eight (8) belong to the region of Cuddapah and 3 to Guntur.

A hero-stone with an inscription was found at Muttukūr in Pulivendla taluk of the Cuddapah district and it belongs to the reign of Rēnāṭi Chodas.[126] Another hero-stone inscription of the Telugu Choda rulers is found at Gudlavāripalli in Rajempet taluk of Cuddapah district and it is dated in the 6th regnal year of Nalla Sidyana Chola Mahārāja. It records the death of a certain Tikkana, son of Aṁkana, while he was attacking a Kāmpu in the village of Gudlūru[127]. A hero-stone inscription found at Śripuram in Sattenapalli taluk of Guntur district, was dated Śaka 1093.[128] Another inscription at Penumuli in the same district, is dated Śaka 1087, during the reign of Rājēndra Chodarāja.[129]

The successors of Telugu Chodas in the Rēnāḍu region were the Vaidumbas who ruled parts of Cuddapah and Chittoor districts in the 8th and 9th centuries. Their original place seems to have been Vaidumbavrolu in the Chittoor district. Vaidumbas had enemity with the Nolambas. Several battles were fought by them not only with the Nolambas but also with the subsidiary

dynasties for suzerainty. The Vaidumba hero-stones are more numerous in the whole of the Rāyalasīma region. They are eighty four (24%) in number. In the Cuddapah region alone fifty seven (67.8%) are found, twenty five (29.8%) in Chittoor and the remaining two in Anantapur district.

More than five hero-stones with inscriptions characters of 9th, 10th century in archaic Telugu are found at Vandāḍi in Rayachoti taluk of Cuddapah district, The Vaidumba king Gaṇḍatriṇētra is stated to be the ruler.[130] At another place Egavabanḍapalli near Rayachoti more than five hero-stone inscriptions are found belonging to the reign of the same ruler.[131] Two hero-stones are found at Peddabalijapalli[132] and Bondilipalli[133] of Cuddapah district, belonging to another Vaidumba king named Manujatriṇētra.

Five hero-stones ascribable to the same family are found at Madanapalli,[134] Basinikoṇḍa,[135] Aletipalli[136] and Mudivēḍu[137] of Chittoor district. Three more hero-stones were found at Rāmanāyanikoṭa[138] and Kalakaḍa[139] of Chittoor district and they also belong to the reign of Vaidumba Kings.

Next in Prominence are those which belong to the reign of the Bāṇas they are forty one (11.8%) in number.

Out of which thirty seven (90.2%) are in Chittoor district and the remaining four (9.8%) in Anantapur district The early Bāṇas served as subordinates to the Pallavas of Kanchi. They flourished in the southern parts of the present Chittoor district including some parts in the Anantapur and Cuddapah districts. They had traditional rivalry with the Noḷamba Chiefs, who were ruling a major part of the present Anantapur district as contemporaries.

A Bāṇa hero-stone inscription was found at Budidapalli in Punganur taluk of Chittoor district. Which is in Kannada language, and mentions the Bāṇa king Mahāvalivāṇarasa Bāṇa Vidyādhara.[140]

Some more hero-stones, one in Chālamangala,[141] one in Karashanapalli[142], four in Vanamaladinne[143] and one in Budidapalli[144] are found in Chittoor district and all are ascribable to the Bāṇa period.[145]

A hero-stone inscription in archaic Kannada language, found at Boḍināyanipalli of Chittoor district, belong to the reign of Sembiyam Bāṇarasa[146]. Three Bāṇa hero-stones were found one each at Kurappalli,[147] Chadalla[148] and Punganur[149] in the same district. Another hero-stone of the same category was found at Tungēpalli in Hindupur

taluk of Anantapur district. It is in Kannada language and it is datable to the reign of Pra(bhu)mēru.[150]

The Noḷambas were another small ruling family of the same period. They claim there descent from the Pallavas. The territory between the rivers Penner and Hagari which includes the portions of Anantapur, Chitaldurg and Tumkur, was ruled by the Noḷambas from 8th century A.D. onwards. The Noḷambas were the fudetories of the Rāshṭrakūṭas and later the Western Chāḷukyas. Eighteen hero-stones are identified to be of the Noḷambas, of which twelve (66.7%) are in Anantapur and six (33.3%) in Chittoor.

Some Noḷamba hero-stone inscriptions are found in Madakasira taluk of Anantapur district. Two of them belong to the reign of Iriva Noḷamba Dilīparasa.[151] Two more hero-stones are found at East of Upparatonasanahalli[152] and Houneralihalli[153] of the same taluk. Another hero-stone was found at Kalakattūr in Punganur taluk of Chittoor district. It belongs to the reign of Noḷambādiyarasa.[154] Another hero-stone was found at Vanamaladinne of Chittoor district during the reign of Noḷamba king Noḷambāḍi-arasa.[155]

The sovereign dynasty in this region at the time was Western Gaṅgās (8th-10th centuries A.D.), capital seat was Talekaḍu in southern Karnataka. They had raivelary with Bāṇas. Only five (5) hero-stones four(80%) in Chittoor one (20%) in Anantapur are identified to the Gaṅga rule. A hero-stone was found at Karshanapalli of Chittoor district. It belongs to the reign of Western Gaṅga king Pṛiduvaya.[156] Another Western Gaṅga hero-stone was found at Sante-Bidanūru in Hindupur taluk of Anantapur.[157]

After the fall of Western Chāḷukya supramacy in the Telugu speaking districts, Rāshṭrakūṭas who were fudatories of Western Chāḷukyas rose to prominence in the middle of 8th century A.D. constant political warfare between the Vēngi Chāḷukyas and Rāshṭrakūṭas continued for two centuries. Both the dynasties tried to establish their hegemony over the other. Only thirteen (13) hero-stones are found which can be datable to Rāshṭrakūṭa reign.

A Rāshṭrakūṭa hero-stone was found at Eṭuru in Punganur taluk of Chittoor district. It states that Kannaradēva ruled the country.[158] Another two Rāshṭrakūṭa hero-stones were found at Śivāḍi of Chittoor district,

dated 22nd year, in Tamil language, refers to the time of Kannaradēva, who took kachchi and Tañjai.[159]

The Eastern Chāḷukyas in order to safe gaurd themselves from the Rāshṭrakūṭas made political and matrimonial alliances with the Choḷas. In course of time Choḷas became virtual rulers of Vēngi, with this the Chāḷukyas lost their autonomy and Vēngi became a protectorate of Choḷa empire. Several Kalyāni Chāḷukyan invasions had taken place to help the Vēngi Chāḷukyans in acquiring the autonomy. Twenty four (24) hero-stones belonging to Choḷa reign were found in Andhra Pradesh. Out of which twenty two (91.7%) belong to the Rāyalasīma region. Sixteen (72.8%) hero-stones in Chittoor, four (18.2%) hero-stones in Anantapur).

A hero-stone at Kalahasti of Chittoor district, datable to 1016 A.D., belonging to the reign of Choḷa king Rājēndra Choḷa-I, was found.[160] Another Choḷa hero-stone was found at Pedda Tippasamudram of Chittoor district, dated Śaka 981. It belongs to the reign of Parakēśarivarman alias Udaiyar Vi [ja] ya Rājēndra Choḷadēva.[161] Two Choḷa hero-stones were found at Eḍuru in Punganur taluk of Chittoor district. It belongs to the reign of Kullotuṅga-Choḷadēva.[162]

Very few hero-stones belonging to Hoyasaḷa reign are found in Andhra Pradesh. And all of them (eight hero-stones) belong to Anantapur district in Rāyalasīma region. Since the Hoyasaḷas ruled from the Karnataka territories, their sway was extended to the Anantapur region.

A Hoyasaḷa hero-stone was found at Tungēpalli of Anantapur district, dated 1243 A.D. It belongs to the reign of Vīra-Baḷḷāladēva-III.[163] Two more Hoyasaḷa hero-stones were found at Śirivaram, dated Śaka 1246, time of Vīra Ballādēva-III.[164]

One of the powerful Rāshṭrakūṭa fudatories were Kākatīyas who ruled from Warangal (Orugallu). They fought with the Yādavas of Dēvagiri and subdued Telugu Choḷas and questioned the authority of Kalyāni Chāḷukyas. The Kāktīyan hero-stones are spread in the whole of Andhra country, of which 14 (26.9%) in Rāyalasīma region, 18 (34.6%) in Coastal region and 20 (38.3%) in Telangāna region. The persistant muslim invasions declined the power of Kākatīyas.

Two hero-stones inscriptions were found at Tripurāntakam of Kurnool district, dated Śaka 11 72, 1176. They belong to the reign of Gaṇapatidēva Mahārāja.[165]

Another two hero-stone inscriptions were found at Tripurāntakam of Kurnool district dated Śaka 1216, Jaya, 1218 Durmukha belonging to the time of Kākatīya Pratāparudradēva - Mahārāja.[166]

Two Kâkatīya hero-stones were found at Māchērla of Guntur district, during the reign of Rudradēva Mahārāja and Mahāmaṇḍalēśwara Pratāparudradēva Mahārāja.[167] Four hero-stones were found at Nandikaṇḍi of Medak district, during the reign of Kākatīya Gaṇapatidēva.[168] Another hero-stone inscription was found at Palampet of Warangal district, dated A.D. 1213, during the reign of Kākatīya Gaṇapatidēva.[169]

After the fall of Kākatīyas, to check the Muslim's in roads in to the Hindu territories of Andhra several liberation movements had taken place. The Musnoori Nāyaka chiefs of Krishna district and the Reḍḍis of Konḍavīdu and Râjahmundry are prominent among those who championed the cause of the Hindu rule in the Andhra region. The Reḍḍis asserted independence in the Nellore, Guntur tract. They were engaged in wars with Bahamanis, the Rēcherla Padma Nāyakas and the Vijayanagara kings. Totally fourteen (14) hero-stones belonging to the Reḍḍi rule are found in Andhra country. Except one, the other thirteen(13) hero-stones belong to the Rāyalasīma and the Coastal regions.

An inscription was found at Śrīśailam of Kurnool district, dated Śaka 1299. It belongs to the reign of Reḍḍi king, Ana - Vēma.[170]

The last known Hindu empire in South India was founded by the rulers of Vijayanagara. It remained almost for three centuries in power (14 to 16th centuries). They had constant struggle with the Bhahamani Kingdom which was already segmented into four political powers. The Vijayanagara rulers had through out their political career had bitter struggle with the sultans of Bijāpur and Nawābs of Golkoṇḍa. Fifty one (51) hero-stones of Vijayanagara period are noticed. Majority of them belong to region hero-stones numbering 41 (80.4%), in Rāyalasīma, 8 in Coastal region (15.7%), and 2 (Two) in Telangāna region (3.9%) are found.

Two hero-stones are found at Amarapuram, in Madakasira taluk of Anantapur district. They belong to the reign of Vijayanagar rulers. But the name of the king is not known.[171] Another inscription found at Chiyyodu of Anantapur district, dated Śaka 1480, belongs to the reign of Vijayanagara king, Sadāśivadēva - Mahārāja.[172]

A hero-stone was found at Siddhavatam of Cuddapah district, dated Śaka 1527, Viśvashu. It belongs to the reign of Vīra-venkaṭarāya ruling the Chandragiriśīma.[173] Another two hero-stones were found at Beḍudūr and Mācha-nūru of Cuddapah district, dated Śaka 1471, Saumaya, Chaitra, ba 30, Solar eclipse and Śaka 1475 Parīdhavin Māgha, Su;7, which belong to the reign of Vijayanagara king Sadāśivadēva - Mahārāja.[174] Another hero-stone was found in the field at Kucchuppa of Cuddapah district, probably Vijayanagara period. It also mentions Mallaya, son of Gunḍapa and Malladēvarājya.[175]

A Vijayanagara hero-stone was found at Kamavaram of Kurnool district dated Śaka 1427, Ananda Māgha, 10. Name of the king was not known.[176] Another hero-stone was found at Bhaṭṭiprolu of Guntur district, dated Saka 1410. It belongs to the reign of Vijayanagara, king. But the name is not known.[177] A Vijayanagara hero-stone was found at Donakonḍa of Nellore district, dated Śaka 1328, Vyaya, Kārttika ba.5, (Sunday 1406 A.D., October, 31). It belong to the reign of Dēvarāyamahārāya-I.[178]

To sum up, the erection of hero-stones has both material and spiritual basis. The medieval period being dominated by the feudal idealogy, the lord and vassal relationship continued and it is reflected in the practice of erection of memorials. Usually the subservient classes held feudal obligations i.e., protection of the property and life of the lord. The ultimate Moto of the vassal is to serve the lord and in discharging his duties if he looses his life, the vassal attains the Vīrasvarga or heaven of heroes. This feudal idealogy resulted in self-sacrifice of many either for master or for religion and they in return acquired respect, adoration, worship and merit in the eyes of the society. The masters, for whose sake the heroes sacrifice their lives, gifted them with land grants or epitephs praising their valour. Even small shrines were erected in their name and they formed the basis of hero-cult. Every dynasty that came to power right from Ikshvākus down to Vijayanagara in Āndhra-déśa followed the same norm of erection of memorial stones.

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103. Note:- The famous folk tradition of Kātamarāju Kathalu reveals this fact. See Subba Rao, T.V., Kātamarāju Kathalu, Part-I & II.

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111. A.R.Ep., 2/1916-67, Karimnagar Inscriptions. 44(1) to 44(4)/1969. (These inscriptions belong to the period of Chāḷukyas, in this inscription Chāḷukya Vikrama era is mentioned).

112. Ibid., 153/1959-60.

113. Ibid., 30/1961-62.

114. Yēlēśwaram Excavations, P.60-63/No.8,16; A.R.Ep., 158/1954-55.

115. Ibid., 146 to 150/1959-60.

116. A.P.A.R., 251/1965.

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118. It seems to state that this is the chāyāsthamba of Siri Vaṁmabhaṭa, daughter of Mahākshatrapa and mother of Siri-Rudrapurisadata (A.R.Ep.26/1956-57), (Memorial pillar bearing the representation of the person in whose memory it was raised) of Mahāsēnāpati Kumāra Eli Ehuvaladāsamnaka, who was a son of Vīrapurushadatta born of a queen named Yākhiṇika. (Ibid., 79/1958-59).

119. It states that the pillar is a chāyākambha (a memorial pillar) of Śivadāsa who died during a cattle raid. This is the earliest known reference to a person following in a go-grahana (See E.I., Vol.XXXVI, PP.207 ff).

120. Undated inscription at Annavaram in Darsi taluk of Nellore district. During the period of Chāḷukya Vikramāditya Mahārāja-I, in early Chāḷukyan Telugu characters. (A.R.Ep., 183/1933-34).

121. Ibid., 2/1966-67.

122. Ibid.,91/1960-61.

123. Inscription, dated Chāḷukya - Vikrama 10 [Krodhā] na, Adhika-Āshāḍha Śu 5. Sunday 1085 A.D.records during the ruling time of Chāḷukyas of Kalyāni king Tribhuvanamalla Vikramāditya-VI. (Ibid., 153/1959-60) and another inscription dated Śaka 950, Kalyāni Chāḷukya king Jesiṁgha (Jayasimha-II) was ruled (Ibid.,135/1959-60)

124. Western Chāḷukya inscription dated 13th year of the king Jaga [dē] Kamalla [II] (S.I.I.IX, No.256; A.R.Ep., 347/1905).

125. Inscription is dated Śaka 981 Vikāri ......(1059 A.D.) during the reign of Western Chāḷukya king Trailokyanamalladēva, Ibid., No.123; A.R.Ep., 392/1920.

126. C.I.Part-I, No.58; A.P.A.R., 55/1965.

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128. Telugu Choḍa king Rājēndra Choḍa-Goṅka, who was the lord of the sixteen thousand Andhra country, (S.I.I.X, No.177; A.R.Ep., 49/1909).

129. Ibid., X, No.158; A.R.Ep., 132/1917.

130. C.I. Part-I, No.60-63; A.P.A.R., 13 to 17/1965; A.R.Ep., 16 to 18/1967-68.

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132. Inscription is in Telugu characters of 10th century A.D., Vaidumba Manujatrinētra was the ruling at that time (C.I. Part-I, No.68; A.R.Ep.,365/1968).

133. During the reign of the same king hero-stone was found (C.I.Part-I, No.67; A.R.Ep.358/1967).

134. Vaidumba hero-stone during the reign of Irigaya-Mahārāja (A.R.Ep.290/1905).

135. During the reign of Mahārāja Gaṇḍatrinētra (S.I.I. IX, Nos.,13,14; A.R.Ep.,295,296/1905).

136. A Kannada hero-stone inscription belongs to the reign of Vaidumba Mahārāja (S.I.I.IX, No.16; A.R.Ep.439/1914).

137. Inscription records that Gaṇḍara Mutrāju, the son of Śri Sajalu who was the son of Kalivadejama was crowned by the Vaidumbas and that he fell in an attack by the Ḷonkuḷas in a battle at Tiruvuḷa (S.I.I.,X, No.640; A.R.Ep.309/1922).

138. It mentions Vaidumba Manuja-Trinētra Śri Baidumba Mahārāja Palava Mahārāja. Death of hero named Rala-Remma of [Su] kkuru in the battle with vaṇarāja (i.e., Bāṇarāju),(Ibid., No.642; A.R.Ep. 328/1922).

139. Inscription belong to the reign of Vaidumba Bhuvana-trinētra Irumgēya-Mahārāja (E.I.,Vol.XXX,pp.278ff; A.R.Ep.,442,444/1940-41).

140. A certain Dēvaya is stated to have died in a battle fought against the Noḷambas, who attacked Pulinādu. The Bāṇa king Mahāvali-Vāṇarasa granted Muniki as balgalchu to the hero's family. (S.I.I.,IX, No.14; A.R.Ep.,571/1906).

141. Inscription belongs to the reign of Maha[vali] Bā[ṇa]-rasa (Ibid., No.7; A.R.Ep., 313/1912).

142. This is not dated and refers to the Mahāvali-Bāṇarasa, who was also incharge of Gaṅga Six-thousand Province when Ballaha i.e., the Rāshṭrakūṭa king led compaign against Kāḍuveṭṭi, for not paying tribute. On this a certain servant of Bāṇatattar and, himself as servant of Vijayitta, while returning on a horse near Kuntilāla, died after slaying Ganamūrti (A.R.Ep., 327/1912: S.I.I.IX, No.6).

143. Inscriptions belong to the reign of Mahāvali-Bāṇarasa, in characters of 9th century A.D. (A.R.Ep. 195 to 197 and 201/1931-32).

144. It belongs to the reign of Mahāvali-Bāṇarasa Vikramāditya Jayaméru and states that during the cattle-raid at Kuriñjeāḷa by Mudhudara Gonaméṇṭi of Minikki periyavan fell in fighting. (S.I.I.IX, No.2; A.R.Ep.569/1906).

145. Ibid.,Vol.IX, No.3; A.R.Ep.570/1906.

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147. It refers to the reign of Vikramāditya-Bāṇarasa. (A.R.Ep., 187/1931-32).

148. It belongs to the reign of Mahāvali-Bāṇarasa, inscription states that when some one was ruling Valla, situated in Badugavalli, and when Bāṇarasa led a compaign on behalf of permanadigal against the Noḷamba, Rāchmalla and Mayindādi, Madhavasa of Kinganur fought the battle of Soremaḍi. (S.I.I.Vol.IX, No.11; A.R.Ep. 543/1906).

149. King Mahāvali - Vāṇarasar Vijayādityan Vīrachulāmani Prabhuméru. The king was ruling the Veḍugavali 12,000 and Manne 200. (S.I.I.Vol.IX, No.5; A.R.Ep.,542/1906).

150. A.R.Ep., 759/1917.

151. Ibid., 727/1916; Inscription dated in Śaka 870, during the reign of the Noḷamba Pallava Kings, Dilīparasa, records that Kiriya Pounayya, the servant of Ballaha, led an army against Gajāmusa Choḷa and after Dilīpa Noḷamba joined it he fought and died in the battle at Ibiḷi, (S.I.I. Vol.IX, 25; A.R.Ep., 728/1916).

152. This is an undated inscription of the reign of the Noḷamba Pallava king Noḷambāthirāja, (Ibid., No.35; A.R.Ep., 742/1917).

153. It is interesting to note that the hero-stone is referred to in the inscription as Bāḷa śāsanaga kallu which means the sword stone, (Ibid., No.29; A.R.Ep., c55/1917).

154. Ibid., No.7; A.R.Ep., 313/1912.

155. A.R.Ep., 198/1931-32.

156. Ibid., 337/1912.

157. It states that a fight between the king and Ayaakuṭṭi in which some heroes appear to have died (Ibid., 753/1917).

158. Death of Prithivi Vīrama setti son of Kasera Neṟilūrar in a cattle raid at Mangaḷa, while Vajjaradēva was ruling the Pulināḍu (Ibid., 219/1931-32).

159. Ibid., 236,237/1931-32.

160. S.I.I. Vol.XVII, No.315; A.R.Ep., 286/1904.

161. Ibid., Vol.IX, No.302; A.R.Ep., 534/1906.

162. It seems to record a grant of land made by Tanḍuran Vīrarājēndra Puliyur Nāḍaḻvan to a certain Maṟaiyan Kurugumāḍi, Probably for some act of heroism, (A.R.Ep., 204/1931-32). Another Machchan, the son

of Abhimāna Muttaraiyan, a hunter of Iḍaiyur alias Sembiyan Śrikaranamallur in Puli-nāḍu, a sub-division of Perumbāṇappaḍi, a district of Jayangoṇḍasoḷamaṇḍalam, killed a tiger and he also died in the fight.(Ibid., 205/1931-32).

163. Ibid., 754/1917.

164. King Vīra Ballala dēva-III, whose Mahāpradhāna Aḷiya Mācha-Dannāyaka is stated here to have gained a victory over Rāċheya-Nāyaka of Tumbeyakallu. It records the death of Ajapa son of Dhimagoda of Sirivara in the fight. (S.I.I. Vol.IX., Nos.356,354; A.R.Ep., 771, 772/1917).

165. Ibid.,Vol.X, Nos., 332,343; A.R.Ep., 283,231/1905.

166. Ibid., Vol.X, No. 480; A.R.Ep.c45/1909.

167. Refers to a Bētarāju. The sculpture depicts an armed warrior riding a horse (A.R.Ep., 14/1941-42); Gift of land for the benefit of the heroes (Vīrapurśhulu) while Dēvari-Nāyiningāru was ruling Mahādēvacherla, (Ibid., 586/1909).

168. Ibid., 96,97/1960-61; 412,413/1967.

169. A.P.A.R., 341/1966.

170. Supplies a genealogy of the Reḍdis of whom the first was Prola. Registers the building of the Vīramaṇḍapa for the merit of his father-in-law Annaya Reḍḍi, (S.I.I. Vol.X, No.559; A.R.Ep., c20/1915).

171. A.R.Ep. c33,39/1917.

172. Ibid., 68/1941-42.

173. A stone fort was extended (?) by the Maṭli chief Ananta of the solar race whose father Ellamarāja conqured Siddhavaṭa after fighting the battle of Utukūru (Ibid., 564/1915).

174. Ibid., 306/1937-38; 392/1938-39.

175. Ibid., 312/1967.

176. Refers to that tiger (Puli) having entered the town, a certain Bayiravīrundu attacked it and died, (Ibid., 494/1915).

177. Ibid., 319/1937.

178. Temple for Mamkalamma, Shrines for heroes and the compound wall were built by Ojaka expending 195 dhankas of her money for the merit of her sons when Kampaderani-champodēya was ruling over the village (Ibid., 66/1956-57).

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CHAPTER V

ANALYTICAL STUDY OF THE MEMORIAL STONES

Based on the nature of the contents of the inscriptions, they can be divided into several categories. The memorial stone inscriptions form one among such categories. Right from Ikshvākus (3rd C.A.D.) down to the Vijayanagara rulers (16th C.A.D.) a number of memorial stone inscriptions are found in Andhra Pradesh. Usually they were erected in memory of those who died for some noble, social, political or religious cause. The kings, commanders, relatives and the fans (admires) took interest in erecting memorial stones in the name of the dead hero.

Very few memorial stone inscriptions mention the name, of the author and the name of the engraver. To determine the time of installation of the memorial stones is in some cases controversial because there is a time gap between the death of a hero and the time of

erection of the memorial stone. One cannot be certain about the time of the death of the hero or of the erection of the memorial stone.

Generally memorial inscriptions in Andhra Pradesh are engraved on the stones, whereas in Central India, Gujarat and Himachal Pradesh memorial inscriptions are also found on wooden pillars.[1] Mostly local language is used in the inscriptions.

The memorial stone inscriptions are very peculiar in character when compared to other types of inscriptions. All other inscriptions generally give importance to the royal personage and their political and religious activities, where as in memorial stone inscriptions local people or the local heroes are given prominence. Normally a memorial epigraph begins with the auspicious words and then occassionally the name of the king and dynasty are mentioned. But much space in the inscription is given to describe the dead hero. The name and the cause of the hero's death, kind of grant, if any to the relatives of the deceased hero and the valour of the hero are usually recorded in the memorial stone inscriptions. In some inscriptions imprecatory verses are also engraved. Some of the memorial stones are erected only to reveal the valour and greatness of the deceased hero.

During the reign of Ikshvākus a number of inscriptions were erected by the Kings, Queens and other dignitaries related to those persons who died for different causes. The memorial inscriptions some times describe the greatness of the concerned king or master and occasionally even throw light on social and economic developments of the country. They were erected in memory of some important persons such as generals who died for the sake of the country. Even persons who sacrifice their lives for any noble cause are also honoured by erecting memorial stones. For instance Rudrapurushadatta erected the memorial pillar (chhāyā sthambha) for the memory of his step-mother, Vammabaṭa. In this case the death was only a natural one. But it was only out of regard, the king honoured her by erecting the memorial pillar.

The Ikshvāku memorial stone inscriptions are incised in Brāhmi script exhibiting characteristic ornamental style and the language used was either Prākṛit or Sanskrit. The Ikshvāku inscriptions of Rudrapurushadatta begin with the prasasti of the king as well as their dynasty. Genealogy of the family of the king as well as the king's name is mentioned. They follow the name with surname of the person for those memory the stone was erected. The inscriptions generally conclude with the mention of the ruling year of the king.

Mahārājasa asamēdha-[ya] jisa anēka-hiramna-koḍi-go-sa-tasahasa-hala-stasahasa-padāyisa svāmi-Siri-Chāṁtam[ū]lasa-Pasun[h]āya mahārājasa[svāmi]-[S]i[r]i-Vīrapurī [sadatasa] samnhāya mah[ā]-rājasa[svāmi]-S[i]ri-Ehavala-Chāṁtamūlasa pattiya raño Vāsiṭhiputtasa Ikhākūnām Siri-Ruḍa-Purīsadatasa mātūya mahādevīyā mahākhatapa-dhūtuyā Ba[ha]-phala-sagotāyā Siri-Vammabhaṭāya saṁvachharaṁ ekkāraṁ 101 vāsā-pakhaṁ pthamaṁ 1, divasaṁ 8, saga-gatāya chhāyā-khaṁ(bhō)॥[2]

Another memorial stone inscription of the same type states that it is a chhāyāthambho (Chhāyāstambha) i.e., memorial pillar and the inscription was engraved in memory of saga-gata (svargagata, i.e., deceased) Rājan Vāsishṭhīputra svāmi Chāntamūla by his sisters, mothers (i.e., mother and step-mothers) and queens.[3]

Another inscription is engraved on a pillar found at a place to the north of the sixteen pillared manḍapa. There are seven lines of writing covering an area about 7½ inches in hight and 10½ inches in breadth. The characters are the same as in many other epigraphs of the place, which can be assigned to the third or fourth century A.D. The language of the inscription is prākṛit. It is dated on the seventh day of the fifth fortnight of the summer season in the thirteenth regnal year of the Ikshavāku king Vāsishṭhī putra Ehuvula-

Chāntamūla who flourished about the close of the third and the early part of the fourth century A.D.

The object of the inscription is to record that the pillar was the chāyāthambha (a memorial pillar bearing the representation of the deceased person) of mahāsēnāpati Kumāra Eli Ehavuladāsamnaka. Eli Ehuvuladāsa is stated to have been the son of Mahāvalabhīka Yakhīlinikā who was the mahishi (i.e., Queen) of the Ikshvāku King Māthari Putra Vīrapurushadatta. Eli Ehuvuladāsa thus seems to have been a step brother of king Ehuvala Chāntamūla, during the thirteenth year of whose reign memorial pillar bears the inscription.

Eli Ehuvuladāsa was a mahāsēnāpati the great commander of the forces' in the service of his step-brother, king Ehuvala Chāntamūla. The name of Eli Ehuvuladāsa's mother, who was one of the queens of Vīrapurushadatta is given in the inscription as Mahāvalabhīkā Yakhīlinikā. The inscription reads as follows:

> Sidham 1* Sāmisa ra[ño] Vāse[ṭhīpu]tasa Ikhākusa
> Siri-Ehuvula-[Chā]tamūlasa savachhara ta(te)rasa[ma]
> gīm[h]aṇaṁ Pakha paṁchama 5 divasa satama 7 ra[ño]
> [Mā]ḍharī-pūtasa Ikhākuṇa[ṅ]sa[si]ri-Vīrapūrusadatasa
> mahisi ja(ya)Mahāvalabhīkāya Yakhīlinikāya putasa mahāsēnāpatisa kum[ā]rasa Elī-Ehav[ū]ladāsaṁnakasa chhāyā-tha[ṁ]bh[o] thāpito[4] ॥

Another inscription belongs to the time of Ehuvala Chāntamūla. The preservation of the inscription is not satisfactory. It is in four lines in the usual Ikshvāku alphabet and in the prākṛit language. The Inscription indicates that the pillar on which it is engraved was the chhāyā-stambha of Koḍaraka who is described as araka-bhaḍāraka (Sanskrit āryaka bhaṭṭāraka) and yati-samāṇa khaṁdhi-kata (skt.yati śramana-skandhīkṛita).[5]

Another inscription is engraved on a pillar. The characters are similar to those in the other records. No king is mentioned and there is no date. The language of the record is prākṛit.

The inscription begins with the word sidham (siddham) and records that the pillar on which it is engraved was the chhāyā-thamha (chhāyā-stambha) of certain Chāntamūla, of the Kuḷahakas. This family name might be the same as the kuḷahakas mentioned in some of the Nāgārjunakoṇḍa inscriptions. Chāntapūla in whose memory the pillar was raised, is called a mahāsēnāpati, though the king whom he served in the capacity of a commander of the forces is not known. Three other epithets are also applied to his name, of which amita-janasa dapa-damana (skt. amitra-Janasya darpadamana),

the subduer of the arrogance of the enemy folk, is easy to understand. The other two are khaṁdhāvārana okhaṁdhaka and olabakuhathi-gāhaka which are difficult to explain. The text of the record is as follows:

> Sidham [1*] Khaṁdhāvārana okhaṁdhakasa amita
> janasa dapa-damanasa Olabaku-
> hathi-gāhakasa mahāsēnā-
> patisa kuḷahakānaṁ siri-Chaṁta-
> Pūḷasa chhāyā-thabho [1] [6]

several memorial pillars bearing small inscriptions in a few lines were discovered at site 113 of Nāgārjunakoṇḍa. They are referred to in the records as chhāyā-stambhas which are stated to have been raised each in the memory of a group of soldiers. The soldiers are described as padita (= pātita) apparently meaning killed (in a battle). But their numbers are not indicated in any of the cases. The characters of the records are similar to the others inscriptions. The word chhayā-stambha suggests that the pillar bore the figures of the soldiers in whose memory it was raised. It is doubtful wether it was possible to represent all the dead soldiers when their number was high. The inscriptions also suggest that a great battle was fought probably by the partisans of an Ikshvāku king against some enemies.

The record states that the pillar on which it is engraved was the chhāyā-stambha of the dead soldiers who had enjoyed the favour of Raṭhika Bhata (probably skt. Bhakta) who was inhabitant of Magalaraṇa. The word rathika stands for skt. râsṭrika meaning 'the governor of a rāshṭra of a rāshṭra (i.e., a small territorial unit of a kingdom)'.

Another record states that the leader of the dead soldiers in this case is called sēnâpati. The third inscription refers the leader of the forces mentioned in this record is called Karadaru-kumāra, 'prince Karadaru', who was a sēnāpati hailing from Magalaraṇa. And the fourth record deals the leader of the soldiers in this case was a Raṭhika (Rāsṭrika, 'governor of râshṭra') whose name was probably Haraka.

From the reign of Ikshvākus (3rd century A.D.) to Vishnukuṇḍins, (7th century A.D.) there is hardly any memorial stone inscription noticed so far. A large number of memorial stone inscriptions are found from the rule of Vaidumbas to the end of Vijayanagara kings. Of the period of the Vaidumbas and Bāṇas a good number of memorial stone inscriptions are found when compared to the period of the Rāshṭrakūṭas and Gaṅgās.

Not only the numerical strength of the memorial inscriptions varied from the dynasty, but also their language and style showed considerable difference from time to time. The Vaidumba, Bāṇa and Noḷamba inscriptions were mostly written in prose. The content of the inscription is also less, not exceeding 20 or 25 lines. The brevity might be due to the allotment of wider space for the sculptural depiction of the hero. Another reason could be that the surface of the stone being rough, allowed little scope for engraving legibly in the inscription. For these reasons several memorial stones in Andhra Pradesh are left with sculptures only.

Regional variations could also be seen in the memorial stone inscriptions. The memorial inscriptions of the Andhra-Karnakata border districts especially Anantapur, Chittoor, Mahabubnagar and Nellore were influenced by the Kanarese and Tamil languages. For example:- the Bāṇas rule in Chittoor district resulted in the erection of more kannada memorial inscriptions rather than Telugu memorial records.

The Vaidumba, Bāṇa, Gaṅgā, Telugu Choḍa, Chāḷukya memorial stone inscriptions start usually with benedictory words, then the mention of the Śaka year which in

turn was followed by the details of the king. Then the details of the battle and the names associated with the battle and the name of the person who died in the battle are mentioned. Details of the grants given by the master to the deceased hero is also recorded. Imprecatory part is rarely found in the memorial stone inscriptions.

As mentioned else where[8], memorial stones with inscriptions are erected for various causes such as the death of a hero in a battle, cattle raid, self immolation, hunting and for the cause of folk, death of heroes in a battle field is naturally very common and hero stones with inscriptions are found in large number. Most of the memorial stones of the Vaidumba period (8th 10th centuries) are connected with the heroes died in cattle raids. The languages used are in archaic Telugu and Kannada. The inscription usually begins with auspicious words such as Svastiśri, or simply svasti.

The memorial and hero-stone inscriptions of various categories are taken for the specific study in the chapter. They are orgasized in the following manner:

A. Battle Field Category

B. Cattle Raid Category

C. Self Immolation Category

D. Animal Hunting Category

E. Village Antoganism Category

F. Prevention of Anti-Social elements Category

All the above said categories of memorial and hero-stones again are sub-divided based on the text of the inscriptions.

A. BATTLE FIELD CATEGORY:-

Under this category, several inscriptional hero-stones are found in the various parts of Andhra Pradesh. For analysis purpose, inscriptions having categorical variants are taken for the study. For example, several inscriptions do mention the name of the ruler. Few inscriptions even mention the titles of the hero. Some other inscriptions give the details of the battles and between whom it was fought. A few others mention the relations of the hero and some of the inscriptions also refer to the grants given in the honour of the dead hero. Hence one or two inscriptions of each above said category are taken for the study.

1. INSCRIPTIONS WITH THE NAME OF THE RULER:

(a) A memorial stone inscription was found at Jeelavāri-palli in Rayachoti taluk of Cuddapah district. It was in old Telugu characters. A hero's name Koṭonasavala

Jallaganṟu was inscribed on the stone. He was a warrior (maganṟu) in the army of Raṇasittu. Hence Raṇasittu can be considered as the ruler. The hero died in the battle of Taṟṟgonṟa. This inscription does not mention the details of the hero. The text of the inscription gives only the name of the hero, master of the hero and where the battle was fought.[9]

2. INSCRIPTIONS GIVING THE TITLES OF HERO:

(a) A Vaidumba memorial stone inscription was found at Banḍapalli in the Rayachoti taluk of Cuddapah district. The name of the hero was Vennampa Vikramareḍiya. He might be ruling the region of Vaḷāhaka (region?) as a subordinate to the Ganḍatriṇētra Vaidumba Mahārāja. He bore the titles Vinīta-Vachchhāḷa, Visaṅgara, Dhara Pasinḍi, Kuṟa-nāyaka, Arjuna-sāhasa, Pratibala-Kanṭhaka, Prabhava-gaṁbhīra, danumeṭidhanya and sampūraṇṇ dayā dhara (full of mercy). He had the strength that could slay the elephants, the horses, striking against their hearts or chests. The said warrior named Vikrama Reḍiya.

The said warrior named Vikrama Reḍiya died at Surameṭi. He participated in the war between the Vaidumba king in association with the Bāṇa king against the Gaṅgā king Rāchamalla, in association with Noḷambi, Daḍiga and Maindāḍi. From the inscription it is understood that

Gaṇḍatriṇētra the master of the present hero captured the fort of Suramedi. However, the hero lost his life after securing victory for his master. In recognition of his service the present inscription was setup in his memory. This is one of the few memorial stones which furnishes a detailed account of the titles. This gives historical information about the said war and important events of the period.[10]

(b) Another inscriptional memorial stone was found at Reḍḍivāripalli of Cuddapah district. It was in Telugu language characters of 10th century A.D. The name of the hero was Mallikārjununru. He was a warrior in the army of the Vaidumba king Gaṇḍatriṇētra. He seems to have possessed a number of titles Kaligaḷa khēchara, ghanambaina potu and gaṇḍana. He claimed to have great strength.

He participated in the war on the side of Gaṇḍatriṇētra Vīramahārāja. On that battle, after defeating the enemy's warriors the hero died. According to the purport of the inscription, Gaṇḍatriṇētra Vīramahārāju was the master of Mallikārjununru. After the death of the hero his master gave honour to him by recognising his service in the battle and this inscription was erected in his memory. Finally imprecatory words were also mentioned in the inscription.[11]

3. INSCRIPTION BEARING THE DETAILS OF BATTLES:

(a) An undated Telugu hero-stone inscription was found at Chinna Tippasamudram of Chittoor district, in early (archaic) characters. It records the death of a certain Munichore of Vempalli, the son of Gaṇḍchabuli in a fight. Though the inscription mentioned the hero Munichore of Vempalli who died in the battle, the enemy's name of the dead hero was not mentioned. His father might have erected the hero-stone in the memory of his son. The last lines of the inscription contain "Kayyambuna Poḍichchi viruga to Paḍi churaloka[m]bēge." It means hero who died in the battle went to heaven (churalokam).[12]

(b) Two Vaidumba inscriptions were found in the field to the west of the village, Basinikoṇḍa in Madanapalli taluk of Chittoor district. Both the inscriptions were undated and were in Kannada language. In one inscription the name of the hero was not mentioned and in another inscription hero's name was mentioned as Maruvaku, Sūramarpāḷi Pakkasa Manujaradēva, son of Baluchoran, who was ruling over Suraumaravali. These inscriptions record the reign of the Vaidumba Mahārāja Gaṇḍatriṇētra. The dead hero may be one of the chiefs of the Vaidumba king Gaṇḍatriṇētra.

Soramedi fort is an important fort in Chittoor district. This place has historical and political importance. The Soramedi war was mentioned in many inscriptions like Bandapalli.[13]

(c) Another inscription was found at Hēmāvati, dated Śaka 888, in Kanarese (Poetry and prose). The inscription belongs to the reign of the Noḷamba (Pallava) king Iriva Noḷambādhirāja. Certain Erega died in the fight, who might be the commander of Ereyamma. It also referred to the prince of Ayyapadēva, the son of the king by queen Pariyabarasi, who was a warrior. The battle was fought between the two groups, Masaḷeyarasa of Jagaḷapura and Ayyapadēva, son of the Noḷambādhirāja and Piriyabharasi. The hero died at a Pemjjerem (modern Hēmāvati). In the lines 14 to 16 of the inscription it is stated that the heroic deed of the hero would spread all over the world.[14]

4. <u>INSCRIPTIONS MENTIONING THE RELATIONSHIP OF THE HERO</u>:

(A) Some memorial inscriptions were erected in the field to the north of the village Utakūr in Hindupur taluk of Anantapur district. It states that a certain Palage Nāgiyana son of Nāgi, died in the battle of Rāmaḍi (a village in Agaḷi Nāḍu) which was fought between

Nītimārga Vemmādi and Bīra-Noḷamba. This stone slab was set up by Bāsaka, the wife of the hero and the daughter of Ayta of the Kadambās. The special feature of the inscription is that the ladies also erected the hero-stones. Satī custom was not compulsory during those days. The name of the engraver was also mentioned. Certain, Konga carved the hero-stone.[15]

(b) Another inscription was found at Mallavaram of Guntur district. It is in Telugu language, in characters of 10th century A.D. The inscription refers to the eldest son of some one, who died in the Niḍumrani battle and stated that a certain Raṭṭoḍi gave some land to Bhaṭṭaruḷu. In this inscription the name of the hero was mentioned and his father's name was not mentioned. It mentions that the hero was the eldest son to his father.[16]

5. INSCRIPTIONS GIVING THE DETAILS OF GRANTS:

(a) A memorial stone inscription was found near the Anjanēya temple at Dongalasāni of Cuddapah district, dated Śaka 1081, Pramādi, Māgha śu.15 (ba.15, in Telugu). It belonged to the Telugu Choḍa Nalla Chiddarasadēva Choḷa Mahārāja who ruled from Nellūru-Paṭṭaṇa. Remaṇa-Peggaḍa was the hero who died in the battle at Dongalasāni.

Both Remaṇa-Peggaḍa and named Potaṇa-Peggaḍa attacked the enemies, Mallidēva and Somēśwara, the rulers of Pottapidēsa at Dongalasāni. They killed several warriors of the enemy's camp and secured victory to their master. Ravaṇa Heggaḍe killed Somēśvaradēva along with twelve other chiefs and wounded several others and finally lost his life in the battle-field. His brother Potaṇa-Peggaḍa, along with others, having reported the success of the fight to his overlord Nalla Chiddarasa, installed Perpetual lamps at the maṭhasthānas of Mallikārjuna, Tirpurāntaka, Siddhavaṭa, Anmpura and Mahēśvara for the merit of his brother and himself. It also records the Prathishṭha of a Vishnu image at the frontier of Pedanāḍu and the endowment of ten vrittis of land made to it by Kavaṇa Heggaḍe, son of Revaṇa Heggaḍa, for the merit of his parents Remaṇa and Dāramāmba.

This inscription gives the details of the grants of lands and perpetual lamps made at the maṭhasthānas of Mallikārjuna and other four gate ways. Endowments of land made to it by Kavaṇa Heggaḍe to the brāhmaṇas for the merit of his parents was also mentioned.[17]

(b) Another old Telugu inscription was found at Chennarāyanapalli of Chittoor district. It belongs to the time of Vaidumba king Manujatriṇētra Śrī

Baidumba Mahārāja. The king ruled over the Renāḍu 7,000 country. Kāminibojanga Mārttāṇḍa was the hero in this inscription. He fought with the King's forces and finally died in the battle.

In this inscription Vaidumba Mahārāja was surnamed as **Manujatriṇētra who** was ruling the Renāḍu seven thousands. After the death of Kāminibojanga Mārttānda, a certain Kalleganṭa Rāma in memory of the deceased hero gave two kaṇḍugas of land.[18]

(c) An undated hero-stone inscription was found at Budidapalli of Chittoor district. It was in Kanarese language. It refers to the reign of the Bāṇa king Mahāvali Vāṇarasa. In this inscription, the hero Dēvaya and his father Kanliga-Pergganga attacked pulināḍu against the Noḷambas under the orders of Bāṇa king Mahāvali Vāṇarasa. In the battle of Muniki a certain Dēvaya died for the sake of his king. The grant was given by the king Bāṇavidyādhara i.e., the king Muniki to the hero's family, Muniki as Bāḷgaḷchu.[19]

Another inscriptional slab was found at Bhogēśvara temple at Donekallu of Anantapur district. It is dated Śaka 981, Vikāri (A.D. 1059-60) which correspond to the reign of Chāḷukya king Trailokyamalladēva. When the

emperor was leading an expedition to the south and when Śankarasa was ruling over Kaṇḍakunde, two Brāhmans Chiddayya and Takkayya occupied by force the Umbali of Nijjara-Gāvuṇḍa, Chalika-Gāvuṇḍa and Chandaya-Gāvuṇḍa and continued to enjoy it for three years. The gāvuṇḍas came to an understanding that when any one of them died in the fight, the other two should give the hair of the dead not only one-third share of the original land but also another one-third share. Certain Māchi-Gāvuṇḍa whose relation with the above is not stated, granted five mattars of land to Jakkoja, the iron-smith and five mattars of land to Binnoja, the carpenter.[20]

(d) Another inscription was found at the entrance of the village Sirivaram of Anantapur district. It can be to datable Śaka 1234 rudri, Bhādrapada ba 13 Monday 1320 A.D., in the reign of Hoyasaḷa king Vīra-Ballāladēva. It records the death of the Mahâsavantādhipati Hiriya Bommeya-Nāyaka. Aliya Māgheya Dannāyaka, the prime-minister of the king, who was ruling at Penugunḍa, granted wet and garden lands beneath the Sirivara tank to those sthānikas who were appointed to worship three times a day the hero-stone (Bīrakalḷu).[21]

B. CATTLE-RAID:

Several inscriptions of memorial stones are found in various parts of Andhra Pradesh which fall under the category of cattle-raid. But they are not similar in character. Different inscriptions are taken for the purpose of study. For example a number of inscriptions mention the name of the dead hero who died in the cattle-raid, but some of the heroes died while seizing the cattle and some others died while rescuing the cattle or protecting the cattle from the enemies. Hence one or two inscriptions of each category are taken for the study.

1. HERO DIED IN THE CATTLE-RAID:

(a) An earliest memorial stone inscription was found at Gangapērūru in Siddhout taluk of Cuddapah district, in Brāhmi script, of the 4th century A.D. The epigraph states that the pillar on which it is engraved was the chāyā-khambha (skt. chāyā sthamba) of Goṇa, who died (saga-ga[ta]sa-Skt sarga-gatasya) during a cattle-raid (go-gahane-Skt. go-grahane) by Śivadāsa. Goṇa is referred to as the putra (son) of an āchārya. P.R.Srinivasan holds that this might be the earliest example of this kind. As no memorial stones of persons who died in a cattle-raid prior to this period have been brought to light so far.[22]

(b) Kalakaḍa inscription was engraved in the Telugu Kannada script. The language of the inscription was Kannada and the final lines were in verse form written in sanskrit. The palaeography is archaic type.

The record begins with the words, svasty-anêka samarasaṅghaṭṭan-ōpalabdha, ..., which is the characteristic preamble of all Vaidumba inscriptions. It belongs to the reign of Gaṇḍa triṇētra Vaidumba Mahārāja and states that Indirēya, the younger brother (tammu) of Rāmeya of Ōgu and a servant (āḷu) of Palladayya, the dear younger brother (Preyânuja) of the king, died on hearing of the death or Ajaḷa in a Cattle-raid at Tumbevāḍi. Like other records of Gaṇḍa-triṇētra, this too is not dated. We may therefore to assign this record to about the end of the 9th century A.D. The provinance of the record may be the place of raid. At Tumbevāḍi referred to in it might have been one among those many skirmishes which culminated in the battle of Sorameḍi. Tumbevāḍi cattle-raid, may be identified with the village of Tuṁbapālam in the Tuṁbapālem Zamindari in the Chittoor taluk, situated about 30 miles due south of Kalakaḍa.

First three lines mention the usual Vaidumba Prasaśti. Fourth line to eleventh line bears the news

of the death of Ajaḷa who ran to encounter Mareya-Kondeya and Doda-Mahiyya who, having taken the field (i.e., attacked) Tumbevāḍi, were running away with the buffaloes which were known as the golden lamps, Indirēya the servant of the king's dear younger brother Palladayya (or Pallavayya) and the younger brother of Rāmeya of Ōgu.

It is further stated that the hero attained the blissful company of the celestial damsels (i.e., died) remembering the saying, by victory one secures the Goddess of fortune; by death.(in war).[23]

2. <u>DEATH OF A HERO WHILE SEIZING THE CATTLE</u>:

(a) A memorial stone was found by the side of the road between Sundipalli and Rāyavaram in Rayachoti taluk of Cuddapah district. It is in Telugu language. It seems to record the death of (a hero) certain Kaḻokila Aḍiyamma probably the Ūreḷki (a servant) of Niḍla Kāmarāju at Nadaṟūru, while seizing the cattle. Ūreḷki seems to be a village servant like talāri, he takes care of the cattle of the village (toru means cattle). The Palaeography of the inscription seems to be of 9th century A.D.[24]

(b) A memorial stone inscription of the Vijayanagara period at Amarapuram of Anantapur district, is

dated Śaka 1466 Krodhi, Kārthika, śu, di 1, Monday. A certain Bommaya the son of Talavāra Bommaya Nāyaka of Tailangeṟa is said to have died on the occation when ku[ru]ḷeya captured the cows.[25]

3. **HERO DIED WHILE RESCUING THE CATTLE FROM THE ENEMY:**

An undated Vaidumba inscription erected in a field of the village Chippalli in Madanapalli taluk of Chittoor district in Kannada language belongs to the time of Manujatriṇētra. It states the death of a certain Padeyyara-Pulikāma in a cattle-raid. Here Padeyyara-Pulikāma was hero who died in rescuing cows from enemies.[26]

Half a dozen cattle-raid mémorial stones are found in the field around the Boḍinayanipalli in Punganur taluk of Chittoor district. All the inscriptions are in old Kannada language, out of them one inscription mentioned the date Śaka 88[6]. The contents of the inscriptions reveal that all the heroes died in Protecting or rescuing the cattle. The place of raid was Mangala. Mangala was an important place at that time; different parts of the people pass through the Mangala with cattle. This place may be a halting place at that time hence, some attacks were made.[27]

C. SELF IMMOLATION FOR THE SAKE OF KING, SOCIETY AND RELIGION:

Inscriptions were erected for the persons who died for the sake of his master, with his master's dead body (kīḷguṇṭe), persons sacrificed their lives for the noble cause. Some people offered their lives for some important causes like religious-deep devotion of the favourate goddess or god. Several inscriptional evidences are available in Andhra Pradesh.

1. HERO DIED FOR THE SAKE OF HIS MASTER:

(a) A memorial stone was set up near the Vīrabhadrasvāmi temple at Lingāla in Pulivenḍla taluk of Cuddapah district in archaic Telugu characters of 9th century A.D. It records the death of a warrior named Vikramāditya, son of Choṟmpula Vijayāditya-raṭṭaguḍḷu on the battle of Vāyūru on the side of Jayamēlikumāra with sattipāgu after slaying four heroes named Vaṟavarenḍu, Gu[va]mavuḷu, Dikka and Gāḷdi sons of Vānaravāḍi of the enemy camp. It also seeks the where abouts of the Poṟa-kukka (fighting dog) that had been lost in the battle. The dog died in the battle for the sake of its master.[28]

(b) Another inscription was erected in the memory of hunting dog, died for the sake of its master at Gallarahatti of Anantapur district. This inscription was

undated but refers to the reign of the Nolamba (Pallava) King Nolambādhirāja. It was set up in the memory of the death of a hunting dog, named Puniga, after killing a Wild boar. Some chief (Name lost) is said to have been ruling over Tandu and Choragiri.[29]

2. HERO DIED WITH HIS MASTERS DEAD BODY: (Kīlgunṭe):-

(a) A hero-stone inscription was found at Vandādi of Cuddapah district, in archaic Telugu characters of 9th century A.D. The inscription belongs to the time of Vaidumba king Gaṇḍatriṇētra. It refers to a battle in which Singadhāra, the sēnāpati (commander) probably of Kaliga Triṇētra Vīramahārāju and Mahārāju Podaru of Renāṇḍu died. Some (names not mentioned) sacrificed themselves as Kīlgunṭe. It also records that Gaṇḍatriṇētra has set up the inscription in the memory of the deceased. The inscription was written by Gattu. Two other inscriptions are found in the same village. It states the death of a hero (A.P.A.R.15 & 16/1965) in a battle at Mudimaḍuvu between Gaṇḍatriṇētra, Vaidumba Mahārāja and Nolambi and the descent of Subadēvana son of Prebhutēja is said to have entered Kīlgunṭe.[30]

(b) A memorial stone inscription was placed in front of the ruined temple at Egava Bandapalli of same

district, dated Śaka 978, in Telugu language. It refers to the death of Kāmaṇḍu in a fight on behalf of his master. It also states that the memorial stone was the work of Avgeḍa saraśvati.[31]

(c) An inscription was placed in the middle of a huge water tank to the south of the village Hēmāvati in Madakasira taluk of Anantapur district. Sadamalaguṇa biḍiveṟṟagaṇḍa died and Maylamma (who is described as) Atyauditasyasa and Sadamalacharita became his Kiḻgaṇṭe. From the line 6-8 it is damaged and not clear, lines 9-10 Bankeya's son Kundaṭe died after observing sanyāsana for thifty days. The begining of the inscription lost, the name of the chief whose death took place. But he seems to have borne the titles biḍiveṟṟagaṇḍa and sadamalaguṇa, the former of which is difficult to interpret. The last lines of the inscription record the death of Kundaṭe, son of [Ba]nkeya, lead us to think that the person with the epithet biḍiveṟṟagaṇḍa and sadamalaguṇa mentioned in the beginning of the inscription is identical with Kundaṭe, son of [Ba]nkeya.

The characters of the inscription can be placed to C.900 A.D. The important item of this inscription is the term Kiḻguṇṭe which also occurs in a few other inscriptions.[32]

The term Kilgunte is an obscure Kannada term. Different scholars expressed merely on the basis of analogy.

(i) Fleet has interpreted the expression Kilguntheyādam on the grounds of the sculpture in the same stone, as "become attendant who drew out (the weapon that caused his death)."

(ii) B.L.Rice is of the opinion that "Kilgunte" may be connected with Kuni a pit or grave. Kil of course means below or under. The votary was either therefore cremated in the fire pit under the body of his master, or buried below him in the grave which ever was the mode of disposing the body.

(iii) According to K.V. Ramesh, Kilgunte is likely to have been derived from the Sanskrit word avakunthana or avagunthana which means surrounding, covering etc. Thus Kilgunte seems to signify the sacrifice in which the person performing Kilgunte covers the body of his dead master in such a way that the dead body will not touch the ground.

(iv) M.S. Krishnamurthy stated that person who wants to become Kilgunte used to lay down on the pyre and supported the body of the deceased from under, or served as a bed to the dead body, without allowing it to touch the ground.

3. PERSON WHO DIED FOR THE NOBLE CAUSES:

(a) An inscriptional stone in the field to the east of Upparatonasanahalli in Madakasira taluk of Anantapur district, in old Kanarese language. This record is undated and it belongs to the time of the Nolamba (pallava) king Noḷa[mbàthirāja]. The stone was set up in memory of a certain person who died by entering into the fire on account of the death of some one.[33]

(b) Another inscription was found infront of the Chandēśvara Temple in Pudipaṭla of Chittoor district, in Kanarese language in Characters of 9th century A.D. The inscription to the time of Bāṇa king Bāṇarasa. It records that a certain Jayanāgan walked into the sacred fire on the day of winter solestice and died, one stone was setup by some person.[34]

(c) A memorial stone inscription was found in a field to the north of the village Śivāḍi of Chittoor district in Tamil language. It records the death of a certain Kurunāgan in a skirmish of the gāmuṇḍas (Gāmuṇḍas-makshara) on behalf of the village, while Vijradēva was governing Siyapāḍi in Pulināḍu.[35]

4. **HEROES WHO DIED OWING TO THE - DEEP DEVOTION FOR THE GODDESSES OR GODS:**

(a) An inscription on the slab was setup infront of the Subramanya temple village at Mallam in Gudur taluk of Nellore district in Tamil language. The inscription is datable to A.D.889. The Pallava Kampavarman was the king. It is engraved about the figure. It registers a gift (of land) made by the Urar of Tiruvānmūr to Paṭṭai Pottam for the pious act of Okkoṇḍanāgan. Okkatinsad.. Paṭṭai - Poittan (probably his father) offered himself by cutting off flesh from nine parts (Nava-Kanḍam) of his body and finally his head to the goddess Bhaṭari (Durga). The Urar of Tiruvānmūr celebrated this event beating drums and erecting a tomb (Kalmēḍu).[36]

(b) An inscription was incised on two pillars of the Mukhamanḍapa of the temple of Vruddha Mallikārjuna Manḍapa in Śrīśailam temple. The language is in Sanskrit but written in Telugu script. It is datable to Śaka 1299, which corresponds to the reign of Reḍḍi king Anavēma Reḍḍi. The record contains the eulogy of the Reḍḍi kings Prolayavēma. The former is stated to have constructed flights of steps to Ahobilam and Śrīśailam for the benefit of the Pilgrims. Annayavēma built Vīraśiromanḍapa. The temple of Mallikārjuna of

Śrīśailam, where some devotees used to cut off their heads, tongues and hands and offered to the god. It was the prevailing belief that at once they attained the form of the God Śiva with 3 eyes, 10 heads and 5 faces. Certain Bālasaraśvati was stated to be the composer of this Prasaśti. Mallaya son of Pañchabhiksham Rāmanātha was the supervisor of this construction.[37]

D. ANIMAL HUNTING:

Some memorial stone inscriptions were erected to heroes who died while hunting the wild animals.

(a) A memorial stone inscription was found in the field outside the village, Gurugupalli of Cuddapah district. It is in archaic Telugu with the characters of 10th century A.D. The inscription records the death of a warrior (Maganṛu) named Śrī Kaḍasanditollu who having fought with a singapupuli, probably a tiger and died in fight after killing the animal.[38]

(b) Another inscriptional slab containing the image of a man attacking a tiger in Penḍlimarri of Cuddapah district. It states that Vīraya, son of Kannāṭi Kamnama Reḍḍi attacked a tiger (and died). The inscription is in Telugu language with characters of the 15th century A.D.[39]

(c) A memorial stone inscription was found at Nelapalli of Chittoor district in Tamil language. It records that in a face-to-face tiger hunt arranged by Śrīkaṇṭhayyan, son of Mâvalivâṇ Vicachā dirar alias Puḷalammaraiyar, a certain Indappaṇ pierced a tiger and died (some land was granted in recognition of his powers).[40]

E. VILLAGE ANTOGANISM:

A Western Chāḷukya inscription was found at Devaguḍi in Jammalamadugu taluk of Cuddapah district, dated 13th year, Śaka 1149. It states that when Kaṭakada-Chandra Daṇḍanāyaka's brother-in-law Madhuvarasa inveded in country of Kuṟmaṟi with 40 horses, a servant of Mallaja, the heggade of the Mahāmaṇḍalēśvara Bhīmarasa of Kuṟumaṟi fell in a fight with Mahduvarasa, having slain a cavalier and a horse, at the very boundry of the village.[41]

F. PREVENTION OF ANTI-SOCIAL ELEMENTS:

(a) An inscription was found at Honneralihalli in Madakasira taluk of Anantapur district, dated Śaka 885, Rudhirodgâri, Āshāḍha, śu.5, Âdityavāra (A.D.963). The inscription is in archaic Kanarese characters during the reign of Noḷamba (Pallava) Iriva-Noḷamba No[lli]Payya.

It is interesting to note that the hero-stone is referred in the inscription as Baḷa śāsanada Kallu which means the sword stone. On the date specified certain persons (who are named) of Ṟolleyanūr are stated to have fought with some thieves and setup this stone in memory of the death of Ābhachāri in the fight.[42]

(b) Another inscription was found in Anjanēyaswāmi temple at Kañchi Samudram in Hindupur taluk of Anantapur district, dated Śaka 1255, Śrimukha, Āshāḍha Śu.15, in Kannada language. Inscription states that perumāḷe son of Gaṅgola of Kañchi Samudra, fought with the thieves in the "Hill pass in which kings had fallen" and without being robbed he died as a hero.[43]

(c) Another inscription was found at Somēśvara temple in Punganur of Chittoor district during the reign of Bāṇaking Mahāvali Vāṇarasar Vijayādityan Vīrachūḷāmani Prabhumēru. This undated inscription records the gift of a Kaṇḍuga of wet land to the family of Kalianga kaṇḍaṅa-rāyana who died after slaying nine thieves when Kāḍuvatti-Muttarasa had come to raid Koyatur.[44]

(d) Two inscriptions were found at Kambhampāḍu of Guntur district in Telugu language. They state that (the status of) the hero Narrāvula Pochama Reḍḍi rescued the village Jerepālem from a dacoity.[45]

To sum up, in Ândhra-dêśa the memorial stone inscriptions are found from 3rd century A.D. to 16th century A.D. i.e., from the rule of Ikshvâkus to the reign of Rāyās of Vijayanagara. These inscriptions are different from the others because they do not give importance to the rulers and their genealogies but give prominence only to the local heroes who sacrificed their lifes for a nobel cause. Unlike prasaśties they are very short but precise in depicting the valour and gratness of the hero without useing much of hyperbola. Assimilar to grant charters (dāna śāsanālu) all the memorial inscriptions are engraved on stone. The copper-plate inscriptions are totally absent. All most all the memorial stone inscriptions reveal belief over the life after death and a specific loka (world) called Vīra Svarga is mentioned in them. Hence, the memorial stone inscriptions are peculiar and aquire seperate entity in the realm of epigraphy.

1. Settar, S and G.D.Sontheimer (eds.), Memorial Stones, (Dharwad, 1982).
2. E.I., Vol.XXXIV, P.20 - 22.
3. Ibid., Vol.XXXV, P.3.
4. Ibid., PP. 10-11.
5. Ibid., P.13.
6. Ibid., PP. 13-14.

Journal of Epigraphical Society of India, Vol.2, (Mysore, 1975), PP.76-80.

33. S.I.I. Vol.IX, No.35; A.R.Ep., 742/1917.

34. Ibid., Vol.IX, No.9; A.R.Ep., 555/1906.

35. A.R.Ep., 236/1931-32.

36. S.I.I. Vol.XII, No.106.

37. Ibid., Vol.X, No.559.

38. C.I.Part.I, No.165.

39. Ibid., Part.II, No.23; A.R.Ep., 480/1938-39.

40. A.R.Ep., 244/1913.

41. S.I.I. Vol.IX, No.256.

42. Ibid., No.29.

43. A.R.Ep., 754/1917.

44. S.I.I. Vol.IX, No.5; A.R.Ep., 542/1906.

45. A.R.Ep., 299, 300/1930-31.

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CHAPTER VI

DISCRIPTION OF THE SCULPTURED MEMORIAL STONES

Erecting memorial stones (smārakaśilalu) and hero stones (Vīraśilalu) to the heroes who died while fighting a battle, or who sacrificed themselves before the gods or goddesses, or laid down their lives for a noble cause was an ancient custom in Āndhradēśa. There is evidence in Indian literature to prove that there was a practice of installing memorial stones with a sculpture resembling the deceased person. During the time of Ikshavākus (3rd century A.D.) memorial stones were installed for some royal personalties. These were called chhāyāstambhas but they are not hero-stones. A memorial stone of the same period is found in the village of Gangapērūru in Siddhout taluk of Cuddapah district. It has an inscription which states that the pillar on which it is engraved was a

ṇba for Goṇa, who died in a cattle raid. This

comes under the category of real hero stones, whereas the former were memorial stones. The above mentioned memorial stones are the earliest in their respective categories.

In Rayalasīma many memorial stones were found especially of the time of the Vaidumbas (8th - 10th centuries). From the period of the Vaidumbas down to the age of the Kākatīyas many memorial stones were erected in honour of the warriors who died in battles. It is note worthy the heroes who died in the Palnāḍu battle in the last part of 12th century A.D., are still remembered by the people through special festivals performed before their images. These are found at Gurajāla, Mācherla and Kārampūḍi in the Guntur district. The Palnāḍu heroes are being worshipped even to this day. Some memorial stones are found scattered in open fields and also in some Śaiva temples. The memorial stones belonging to different centuries right from 3rd century A.D., down to the 16th century A.D. are found in all parts of Andhra Pradesh. However they are in large number in Rāyalasīma area. Under the Nāyankāra system of military administration introduced by the Kākatīyas certain centres for training the warriors were set up. At such places like Veerlapālem in Tenali taluk of Guntur district, Maktal in Mahbubnagar district we find good number of hero stones erected in memory of the dead heroes.

The stone sculptures belonging to the period earlier than those of Kākatīyas are seen in a simple manner regarding their dress and ornaments. But a few stones present a gruesome picture by depicting the heroes as holding the tuft of the severed head in one hand and the sword in another hand. The hair is commonly tied above the head in the middle. The dress is very simple. A short garment is seen worn around the waist, the end of which is left hanging between the thighs. Though some ornamentation is seen in these, they are very simple when compared with the latter period figures.

Generally, the sculptures of the heroes are seen in a single panel though there are a few unique slabs containing more than one panel. Depiction of the celestial nymphs with flywhisks in their hands on either side of the hero is a general feature in the memorial stones. The idea behind it is that the heroes are being welcomed by gods to their heavenly abode. Infact the word vīrasvarga, means the heaven of the heroes.

Normally memorial stones are seen at the outskrits of the villages. In some places like the village boundaries we find one or two memorial stones while in many places they are seen in groups. Some times hero stones are erected in the temple premises with the idea

that these stones also should become the objects of worship. The psychology behind such practice is that those who died in the battle field or self immolated for any other pious reason attained divinity and hence, deserve worship. Memorial stones are usually rectangular in shape. On some stones above or below or on the sides of the hero's figure an inscription describing his valourous deed is engraved. In some cases, on either side of the upper portion of the hero's figure some figures, like water pots, boxes and mirrors with handles are shown. These are among the mangala-chihnās and are supposed to be auspicious objects. On some stones, figures like the Sun and the Moon are also engraved as on the inscriptional slabs which suggest that the memorial stones are to exist as long as the Sun and the Moon last. Figures of some persons with musical instruments in dancing postures are also seen on some stones while on the others Śivalingas with people worshipping them are seen.

The sculptures on the memorial stones belonging to the dynasties of the Vaidumbas and Bāṇas appear in a standing posture. They are seen holding shield or bow in their left hand and a sword in their right hand. But on some stones the figures of heroes appear turning their face, raising their left leg which is bent, holding a bow in the left hand and a dagger in their right. In

some figures the heroes appear as riding on horses attacking the enemies. In most of the cases the soldiers appear bare footed. In cases of self immolation on religious grounds, the heroes are seen cutting, their own throats and stomachs, while in the satī stones ladies are seen entering the funeral pyre along with the bodies of their deceased husbands.

A fully developed hero cult based on religious belief (Vīrāchāra) is seen during the time of Kākatīyas. During this period the, Śaiva Sects enjoyed royal patronage and people were more devoted in the worship of the Śaiva shrines. Self sacrifice became a part of worship in Vīra Śaivism.. This type of religious sacrifice can be noticed even in the carvings of the hero's figures. Cutting of the throats with sharp swords, tearing open the stomach with spears as well as offering ashṭāṅgas (Eight limbs of the body) in the eight corners of the Śaiva temple are the main features represented on the memorial stones of this period. It is very interesting to note that women were also seen in sculptures offering their heads before their favourite deities. A beautifully decorated sculpture of a woman carved in relief on a stone which may belong to the 13th century A.D., now kept in A.P. Archaeological Museum, Hyderabad (Probably found in Nalgonda district), is worth noting. Many sculptures of heroes in the memorial stones of this

period appear with ornaments ear-rings, bracelets, anklets and necklaces. Some of them are seen with sacred threads and some of them are well dressed.

Though some general features of the sculptures of the memorial stones are noted above, it would be appropriate to describe some selected sculptures. Regarding the dress and ornaments, these figures are to be studied according to the general features of the respective period. A few selected memorial stone sculptures are described below in support of the above observations.

Based on the themes of the sculptured representations, they can be brodly divided into the following categories.

1. Sculptures of heroes died in battale.
2. Sculptures of heroes died in cattle raid.
3. self-immolation sculptures.
4. Sati sculptures.
5. Animal hunting sculptures.

All these categories have destinet features in their sculptural representations and hence, they need a separate study.

1. <u>SCULPTURES OF HEROES DIED IN BATTALE</u>:

There are at least two unique features in these sculptures. They represent the tame animals which are

used for warfare such as horses and elephants. Even the sculpture which represents only the hero without the association of any animals, the heroes are represented with little or no ornamentation. For example an inscriptional memorial stone sculpture found at Nāgārjunakoṇḍa, Guntur district (Photo-1) the elephant on whose back two riders are depicted is represented without any ornamentation or decorative clotning. The inscription mentions the name of Kulahaka Chief, Chāntapula. As the name of the dead army commander Chāntapula, resembles the name Chāntamula, the Ikshvāku King and as he belonged to the family of Kulahakās appering as warrior in the Ikshvāku records he might have been one of the chief commanders of the Ikshvākus. The sculpture also has floral designs which may indicate the Buddhist influence over the sculpture.

Memorial stone sculptures of the Vaidumba, Noḷamba, Bāṇa, and Western Chāḷukyan period did not give any importance to the ornamentation of the animals. The Vaidumba and Noḷamba conflict is depicted on one of the sculptures found at Vandāḍi of Cuddapah district (Photo-2). The inscription of the sculpture gives the identity of a Vaidumba hero. Both the hero and his opponent are represented to have belonged to royal families. But it is interesting to note their horse and elephant do not seem to have any exuburent ornamentation. Absence of any

ornaments on the animals is worth noting because usually the royal people decorate their tamed animals with ornaments. It indicates that the sculptural representation of that period did not attain a higher stage in this regard.

A Western Chāḷukyan memorial stone sculpture found at Alampur of Mahabubnagar district (Photo-4) depicts an elephant without any ornamentation contrastingly the Kākatīyan memorial stone sculptures of this kind depict the animals with ornaments. The memorial sculptures from the period of Kākatīyas mostly depicted horses alone. Although the elephants were used in wars they seem to have disappeared in the memorial stones. This suggests a change in the technic of sculptural depiction. Horses being faster and well suited for battle field and their cost of maintenance also being cheaper than that of elephants, the rulers seem to have prefered the horses.

Three memorial stone sculptures found at Tripurāntakam of Kurnool district (Photo-8,9,10) and one found at Chinnatumbalam,(Photo-11) all belonging to the Kākatīya period depict horses with riding heroes. The animals are profusely decorated with necklaces, decorative clothes, shield over the body and well designed bridles.

In the same manner a memorial stone sculpture datable to late Vijayanagara period found at Padakunta in Adoni taluk of Kurnool district depicts a war horse

in a well decorated manner, as can be seen in the figure (Photo-12).

The other significant features of the sculptures of this kind is that they are always associated with the weapons such as swords, shields, daggers, sheaths, bow and arrows, lances and spears. These items of weaponary were commonly used in the warfare of medieval times. Some of these sculptures also give an insight to the different branches that are generally found in the medieval army.

The sculptures of Nāgārjunakoṇḍa, Vandāḍi and Alampur (Photo 1,2,4) testify to the prevalence of elephantary in the army. Long swords and spears are commonly used in the warfare by the elephantary wing. The Vandāḍi sculpture depicts a hero on the elephant's back with a long sword. The Alampur sculpture shows the hero in a gaigantic figure holding a long spear piercing the trunk of the elephant. In both the figures the heroes are depicted with simple ornamentation such as Anklets, girdles, bracelets, armlets, necklaces, ear-rings and head ornaments.

The cavalry another wing of an army is also represented in the memorial stone sculptures. The sculptures at Nellore (Photo-5) Tripurāntakam (Photos-8,9,10) C.Tumbalam (Photo-11) Padakunṭa (Photo-12) furnish an evidence to the Prevalence of cavalry in the medieval times. One notable

feature is that the cavalry reached an advanced stage in the Kākatīya times. The foot rest hanging from the horses body is an innovation in the cavalry. It is suggested by some muslim historians that the footrest technology used in the cavalry was brought by Arabs and Iranians. The foot rest on the horses definitely provides an extra base to the rider and can comfortably move with the galloping horse. With this piece of evidence one may say that the momentum and the mobility of the rider has reached a higher stage in the medieval warfare. The heroes in the sculptures of Padakuṇṭa and Tripurāntakam are seen almost standing on the foot rest of galloping the horses.

Another wing of the army that was prevelant in the medieval time is archery. A sculpture at Tripurāntakam (Photo-8) in its lower panel represents two archers wilding bow and arrow. The Bodhan (Photo-6) sculpture also depicts an archer fighting with an horse rider. Another sculpture at Tripurāntakam (Photo-10) in which a battle scene is depicted also shows an archer in action at the hind legs of the horse. A lively battle scene is depicted in this sculpture which is likely datable to Kākatīya period.

The fourth wing of the army consists infantry. This is popularly known from time immemorial. A majority

of memorial stone sculptures depict heroes in standing posture holding sword and shield. These two weapons are commonly used by infantry. Since the soldiers (heroes) fight on foot invariably need a weapon like sword to attack and shield to safe guard himself from the enemy's attack. Very few hero-stone sculptures depict heroes with spear or lance and shield. Hence one can presume that usage of spear and lance were not common in the infantry of the medieval times owing to the disadvantages of the weapon. Shield shown in the sculptures of the Bāṇa and Chāḷukyan sculptures seem to be crude and primitive in form (Photos 3,13,14). But the Kākatīya sculptures reveal that the weaponary had attained refinment not only in shape and size but also in appearance. The decorated shields shown in the sculptures found at Tripurāntakam, Yellēśwaram are the best examples (Photo 8,15).

One interesting feature is that the heroes who sacrificed their lives in the battle field are given importance in terms of space alloted to the hero's figure in the entire panel of the sculpture and his figure alone is highly ornamented. His weapons also get an important place in the sculpture. For example, memorial stone sculptures at Iñjēḍu (Photo-3), Bodhan (Photo-6), Yellēśwaram (Photo-15) Amarāvati (Photo-16) and Tripurāntakam (Photo-17) gave importance to the weapons of the heroes. In the Injedu sculptures a curved sword of the

hero is almost of his hight. The bow in the heroes hand in the Bodhan sclpture is also nearly as long as the hight of the hero. The two shields carved in the sculpture left hand and the other on the right thigh of the hero were carved in a beautiful manner. The lance and the spear depicted in the hand of the heroes found at Amarāvati and Tripurāntakam respectively were almost of their size. These projected weaponary of the heroes make one to believe that they are the strong points of the heroes and that the heroes are good at weilding that particular weapon. Thus in the aspect of the hero-cult those weapons are given equal importance along with the heroes and made the objects of worship.

Thus the sculptures of the heroes died in the battle field represent the various wings of the army and also the weapons, the dress meterial and the animals associated with war.

2. <u>SCULPTURES OF HEROES DIED IN CATTLE RAID</u>:

More than fifty memorial stones with inscriptions pertaining to heroes who lost their lives in cattle raids are examined by this writer. The significant feature of this kind of sculptures is that they are always depicted with the figures of the cattle along with the hero. Those sculptural stones which contain inscriptions generally do not contain the figure of cattle but the inscriptions

reveal that they belong to the cattle-raid category. A beautiful unique sculpture of this type is found by this researcher at Chippagiri, Aluru taluk, Kurnool district. The sculpture probably belongs to the Vijayanagar times. This sculpture is depicted on three panels. The bottom panel which is the main part shows a group of cattle probably being restored back by the hero from the raiders. The hero is holding a bow and arrow. In the middle panel a hero is depicted to be amidst celestial damsels. In the upper or top panels a Śiva linga and an ascetic sitting in Padhmāsana posture are depicted along with the hero. It reveals the popular belief that heroes who exhibit their valour in the cattle-raid and die after rescuing back the animals from the enemies attain svarga being received by the celestial damsels.

The epitaph on a memorial stone set up in Kalakaḍa of Chittoor district, states that certain Indirēya, the younger brother of Ramēyu Ōgu and a servant of Palladayya the younger brother of the king Gaṇḍatriṇētra, died on hearing about the death of Ajala in a cattle-raid at Tumbavāḍi. The record is datable to the later part of the 9th century A.D. The hero depicted in the sculpture below the inscription is in fighting mood. Some enemy killed by him is shown lying before him. The hero is also holding another warrior and raised his long sword to slay him. At the top of the panel, on either side, the

said hero Indirēya is shown being received by the celestial nymphs with châmaras in the heaven.

3. SELF-IMMOLATION SCULPTURES:

The religious belief particularly among the Śaivas regarding self immolation assumed great importance during the Kākatīya and Reḍḍi period C.12th to 15th centuries A.D. A number of sculptures are found belonging to the period in various parts of the Telugu country. Most of the sculptural representations of self immolation are noticeble in the Śiva temples. During the Kákatīya - Reḍḍi period the cults of Pāśupata Vīra Śaivism became recived royal patronage. Along with the Pāśupata Śaivism some tāntric cults also became widely prevalent. The significant feature of the self immolation sculptures is that the heroes are depicted always with weapons not being charged against any enemy but as piercing or cutting themselves.

Commonly self immolation is performed to offer one's own head either to a god or goddess. Some sculptures presently preserved in Andhra Pradesh State Archaeology Museum, Hyderabad (Photo-21,22,23) and Tripurāntakam (Photo-24) serve as good examples in this regard. In all these sculptures the heroes hold a knife/sword in their right hands which are bent at the elbows and the swords touching their necks. Very interesting and unique head offering sculpture among these is that of a woman (Photo-23)

The Tripurāntakam head offering sculpture is of special interest because, the hero is cutting his neck with two swords in both the hands. The heroes generally immolate themselves after decorating their bodies with valuable ornaments and decent dress. This seems to suggest that they offer their bodies and heads to the deities with all their wealth and ornaments.

A unique sculpture found at Terāla of Guntur district (Photo-25) depicts the hero offering his head after cutting it from the neck the sword held in his right hand and holding the severed head with the left hand to a Śiva Linga. The rudrākshmālas around his neck and arms to suggest that he was a staunch devotee of lord Śiva. A similar memorial stone, now kept in Zilla parisad office at Nellore (Photo-26) depicts the offering of the head by a Śaiva devotee. The above description of the sculpture at Terāla shows the cutting of the head directly with a dagger. In some cases the method of cutting the head is showed in a different way. A sword like iron piece is bent horizontally in semicircular curve. The ends are revetted with rings to hold an iron chain at the ends. The sharp edge of the bent sword is placed on the back of the neck of the immolating devotee who sits in a bent posture and the chain is attached to his feet. When he stretches his legs straight and the neck backwards the sharp edge of the sword cuts off the neck.

Another type of self immolation by cutting one's own stomach was also in practice in the medieval times. Two memorial stone sculptures of this category are presently preserved in the premises of Andhra Pradesh State Archaeology Museum, Hyderabad. In both the sculptures (Photo-27,28) the heroes cut open their bellies exposing the intestine and other internal organs. Both the heroes wore rudrākshamālas (rosary beads) which symbolically represent their faith in Śaivism. In one sculpture (Photo-27) a Śiva linga is clearly visible in the left hand of the hero. A pair of celestial damsels are engraved on the top of each sculpture. The practice of cutting open one's own stomach in the self immolation category seems to be less prevalent than that of cutting off one's own head. It seems that the method of immolation varied according to the oath he took.

Another type of self immolation was in vogue in medieval times. According to this practice the self immolater pierces a sword in to the chest and another, in some cases, into the thighs simulataneously. Some sculptures of this type are found in the vicinity of Tripurasundarīdēvi temple in Tripurāntakam of Kurnool district (Present in Prakasam district) (See photos-29,30). The Tripurāntakam hero-stone sculptures reflect a peculiar hair dress. Tripurāntakam is known for Pāśupata and Kālāmukha sects in Śaivism. The devotees make their hair

grow long similar to their god Śiva, which is called Jaṭājūṭa. One may presume the self immolators of Tripurāntakam belonged to these sects of Śaivism.

4. SATI SCULPTURES:

Another kind of memorial stones which are found in Andhra and Karnataka are Sati stones or satikals. It is an ancient custom in India for a faithful wife to follow the mortal body of her husband in the funeral pyre. There are two unique features which make the satī sculptures identifiable. Firstly satī sculpture always represents the woman beside the male's figure. The Satī sculpture presently preserved at K.B.Museum, Golkonda (Photo-31) represents the dead hero resting his left hand over the shoulder of his wife who seems to have followed him by performing satī. Similarly another satī sculpture found in the Andhra Pradesh State Archaeology Museums, Hyderabad (Photo-32) depicted the hero and his wife holding hands together. In some sculptures the heroes are seated on the horses and the wives standing by the side. The women who perform satī were given importance in sculptural depiction in terms of space and size. For example, in a sculpture found at Basavanakoṭa (Photo-35) the woman was depicted in standing posture, her height being almost equal to that of her husband who is seated on the horse back. In the same way the sculpture found in Sangameśwaram (Photo-36) depicts the two wives in standing posture, their heights being almost

equal to the hight of their husband who is seated on the horse back. In the Tur mella Satī sculpture in Giddalur taluk of Kurnool district (Photo-37) the satī depicted to be higher than the dead hero's figure. In Kolanupāka satī sculpture both the hero and his wife were seated on the elephants back. In all these satī sculptures it is seen that the women were given importance by giving them an impressive depiction owing to their faithful accompaniment even after the death of their husbands by entering the funeral pyre.

The second significant feature is that the woman who performed satī is depicted as holding a lemon or such sacred fruit in her half raised hand. The holding of lemon is a symbolic expresson of offering themselves to their husbands even after the death. This feature also helps us in identifying the satī sculpture.

There are two unique satī sculptures which need special mention. One is exhibited in the sculpture gallery in Andhra Pradesh State Archaeology Museum, Hyderabad (Photo-33). A woman standing with her child on the arms is depicted on the stone. She is holding the child with her right hand and a lemon fruit in her left hand. She might have entered the fire with her child, or more likely she is feeding the child with her breast last time before entering the funeral pyre.

Another sati memorial stone sculpture is seen at Tur malla. The bottom panel shows a hero riding a horse in motion. In the middle panel above the head of the horse in motion. In the middle panel above the head of the horse a lady figure is depicted. She seems to welcome the hero with flower to svarga. She is wearing the dress fully covered upto waist. In the next panel one person is sitting in a padmāsana with folded hands and worshipping the Śivalinga infront of him. The Śivalinga looks very good. On one side of the Śivalinga a person is holding a Chatra above the Śivalinga. On the right top corner of the slab there is a figure of the Sun and some sticks erected vertically. Beside them a hand bent up at the elbow is carved signifying that it is a satī stone. Though this part of the panel is very small, it is undoubtedly a sculpture depicting the satī.

5. ANIMAL HUNTING SCULPTURES:

The hero stones erected in the memory of those died while fighting with animals are usually found in the settlements adjacent to forests and hills. The natural feature in these sculptures is that wild animals like tigers, wild boars etc., are depicted in a fighting mood with the hunters, Wild animals which enter into the settlements or villages adjacent to their habitats cause damage to the life and property and become a menance to the

villagers or the settlers. In such cases, some brave villagers attack those harmful animals even taking risk of their own life. If any such person is killed by the wild animal, the villagers erect in his memory a stone sculpture depicting him, as fighting with the animal.

A memorial stone depicting a hero fighting with the boar is found at Kuṇḍrapākam (Photo-38) in the Chittoor district. The hero is depicted as charging a long spear with a sharp edge into the skull of the wild boar. The wild boar is attacking the hero. It's sharp teeth are clearly visible. That hero-stone is erected in the fields probably at the place where encounter took place. The wild boars destroy the plantations and crops by plucking out the roots and stems. They cause much damage to the fields which are close to hilly terrians and forests. The village Kuṇḍrapākam in the Chittoor district is surrounded by hillocks which provide comfortable habitations to the wild boars. A wild boar which causes much damage to the crops might have been killed by a hero and probably lost his life in the encounter. The couragious act made the villagers honour him out of gratitude by erecting a memorial stone in the memory of his services to the community.

Another hero-stone sculpture of the same category is found in Tripurāntakam (Photo-39) of Kurnool district.

This is a broken sculpture but peculiar in some details. The animal depicted in the stone half broken. But we can presume that it might be a tiger on the evidence of the figures of the dead cattle by its side. Dead bodies of some oxen and cows are depicted lying behind the hero and the missing sculpture of the figer. The hero is piercing a weapon, which is defficult to identfy, into the face of the animal. The animal is standing on its hind legs and the forelegs are holding the weapon as if preventing it from striking its body. The hero is wearing a tight lower garment and except for a crude necklace, his upper part of the body above the waist is bare. Tripurāntakam is situated at the foot of Nallamala hills. The Nallamala forests are known for tigers. The contemporary epigraphs reveal that the Śaiva centres like Tripurāntakam, Śrīśailam, Alampur were endowed with large number of cattle for maintaining perpetual lamps and supply of milk. In order to protect the cattle herds the services of certain tribes such as boyas are taken. They are responsible for the protection of cattle herds and supply of ghee. In the Tripurāntakam sculpture, the hero seems to belong to a poor low caste as indicated by his simple hair dress and the absence of costly ornaments. However, his valour in killing the animal even at the cost of his life for protecting the cattle made him deserve the honour of erecting a memorial sculpture.

In Śrīśailam of Kurnool district (Photo-40) a hero-stone sculpture is found which depicts a hero fighting with a tiger-like animal. The stone on which the sculpture is engraved is red sandstone which is locally available. The sculptor does not seem to be of a very skilful work. We can presume that it represents a local theme. More over Śrīśailam being situated on Nallamalla hill ranges in the dense forests, is a comfortable abode for tigers. Even now this region is declared as tiger reserve forest. The hero who is killing the animal with a sword like weapon is depicted in the sculture. He has neatly tied hair wears some good dress and ornaments. The tiger is in a jumping posture indicateing its attack on the hero. However, as the sculpture does not represent any animal figures of cattle or sheep, it can be presumed that the tiger might have been a man-eater at the time of the encounter depicted. The person who killed the man-eater became the hero and in his rememberence a memorial stone was set up.

One peculiar feature is that the animal hunting figures do not contain figures of religious symbols or celestial damsels indicating the belief over the life after death.

It can be surmised from the above discussion that the prevalence of the practice of hero worship is traceable with the help of sculptures. After all art is an expression of thought, notion and belief of the contemporary society. Therefore, sculptures from the basis for the study of belief and value systems of any given society. The sculptures also throw light on the material conditions of the society. The hero sculptures having religious symbols, such as Śivalingas lotus, celestial damsels and the Sun and the Moon, indicate the existance of the notion of life after death and the dress, ornaments, weapons, hair dress and animals give a clue to the material milieu of the contemprory socity. Hence, the observation of the hero-stone sculptures is of prime importance to the study of the hero-cult it self.

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CHAPTER VII

CONCLUSION

The hero cult is a popular belief in the country side of Telugu speaking people. Erection of memorial stones for the dead warriors and religious personages became an important component in the hero worship from the 3rd century A.D. onwards and continued upto 16th century A.D. The chāyāsthambas which are the fore runners of the hero-stones are found from the period of Ikshvākus. The chāyāsthambas are not hero-stones but memorial stones, especially, erected in the memory of royal personages. From 6th and 7th century onwards the hero-stones are found in Āndhradēśa. The hero-stones were erected in memory of not only the royal personages but also religious people and the people who sacrificed their lives for social, economic and political causes, irrespective of their caste and class in the society.

An interesting feature of the hero cult is that, it is prevalent only in the country side, and is deep rooted in the famous dandubāṭās, battle fields, religious

centres and temple complexes. The urban settlements and the market places hardly became hero cult centres. This observation is important because the hero-worship was popular only with the pastoral and peasant communities rather than the mercantile and capatalist communities. This observation also demands to probe into the study of hero cult against the political, religious, cultural and historic background. The period between 3rd century A.D. to 16th century A.D., which is the period for the prevalence of memorial stones, fall in the late ancient and medieval periods in the history of Àndhradèśa. The medieval period is characterised by the feudal structure is peninsular India. The feudalisation of the state can be traced from the close of the 6th and the beginning of the 7th century A.D., in the Telugu country. However, the chapters in the thesis though not directly deal with the feudal character of the hero-cult in the form of hero-stones and hero-temples to the late ancient and early medieval periods. Hence, an over all observation in the conclusion of the thesis is made by pointing out that the socio-economic and politico-religious structure of the medieval feudal complex gave a sufficient background to the emergence and wide prevalence of memorial stones in Ăndhradéśa.

The essential elements of the feudal complex in the political sphere is the greater prevalence of land grants, the emergence of an administrative structure based on the control and possession of land, the fragmentation of political authority, the emergence of lord-vassal relationship in the political structure. The essential characters in the economic sphere are decline of trade and commerce and urban life, paucity and irregular circulation of money and the emergence of a closed local agrarian economy which acted as the base of the entire complex. The social sphere was marked by the formation of two major classes, i.e., the landed aristocracy and a large body of peasantry. The landed aristocracy and the landed intermediaries swelled as a result of secular and religious land grants and the inclusion of tribal elements in it.

Memorial stones are found almost in every village of Āndhradēśa. But about 500 memorial stones containing inscriptions alone were taken for the study. However, for sculptural discription, non-inscriptional memorial stones are also taken in this context. According to the distribution pattern of the memorial stones in Andhra Pradesh. Rāyalasīma region has the highest number i.e., 346 (72.7%) out of 476 followed by the coastal Andhra region having 67 (14%) and the Telangāna region 63 (13.3%).

A significant feature is that the memorial stones are not homogeneous in their character. Based on the purpose for which they are erected, they can be classified into five major categories, (a) battle field (b) cattle raid (c) self immolation (d) satī and (e) animal hunting. Among the five categories, the battle field category occupies the prime position and is followed by the cattle raid and self immolation categories. The satī and animal hunting categories are sporodically found in various parts of Andhra Pradesh.

These categories reflect the feudal set up of the medieval period. The appearence of a large number of hero-stones or Vīraśilalu (vīragals) registering the names and heroic deeds of the folk heroes and warriors since the middle of the seventh century, suggests the rising pace of subinfeudation. In cases of the battle field category of hero-stones, they are erected as a recognition of the fulfilment of contractual obligations by the subordinate in responding to the chief's extending protection and reward to the families of concerned warriors, fallen or alive on the other.

The cattle raid category of hero-stones also reflects the agrarian character of feudal economy. The

absence of money economy due to the decline of trade and commerce, warranted for the expansion of agriculture by the feudal aristocracy through the land-grant system. Cattle-raising and dairy farming were as important to agriculture as tilling, sowing and harvesting. Each village maintained one or more communal cowherds to drive the cattle to the common pasture. Besides, yielding milk for the household, the cow and the buffalo, along with the sheep and goat, supplied abundant manure for the soil. The ox and the he-buffalo were useful in tilling, harvesting and transport. Ghee was an important item of food among the upper castes. It was also used for burning lamps in temples. For all these reasons, the cattle are considered as precious wealth. Hence, it became an object of temptation for the neighbouring villagers. Many of the lithic records found in Rāyalasīma are epitaphs of heroes who were killed during cattle raids. Those who fell fighting earned the reputation of heroes worthy of worship. Their progeny was endowed with lands as a mark of gratitude. Many such cattle-raid epitaphs are found in Chittor and Anantapur districts, besides in parts of Guntur, Cuddapah and Kurnool districts.

By the 7th century A.D. Hinduism re-gained victory over Buddhism and Jainism. It is spearheaded by the bhakti movement which registered and firmly established the agrarian feudal order supported by a graded system of hierarchy in caste. The plurality and co-existence of different deities, each deity occupying the position of the lord for his devotee, was much recognised in the bhakti movement as the plurality and co-existance of the lords, each lord singularly commanding loyalty from his immediate vassal. In other words, the social organisation in feudal society was in typical pyramid from i.e., the king at the apex, princes, great land-lords, big tenants, priests and merchants, forming the middle portion and the small tenants, serfs and slaves constituting the base. The governing principle in this order was the feudal contract, explicit or implicit in the relationship of castes, and the cementing force was supplied by the spirit of loyalty in service. The complete surrender of individual initiative formed the credo, which had to be followed by the majority of the people. There is a surprising resemblence between the lord-serf relationship idealised and celebrated in bhakti literature and practices.

It is interesting to note that the self immolation hero-stones grew in number on par with the growth of saivite theolgoy. As śaivite theolgoy acquired popularity, several sects within the śaiva creed came into vogue. Interestingly militant sects like Kāpālika, Kālamukha, Pāśupata and Vīraśaiva with tantric tinge appeared only during the period when feudal mode of production was dominant in Āndhradēśa. The Vīrabhaṭas, Vīramuṣṭis and Vīrabhadras, the off-shoot of the above militant sects particularly the Vīraśaiva sect practised self immolation. Most of the self immolation hero-stones found even today in the śaiva temples like Tripurāntakam in Kurnool district stand as the best examples in this regard.

The satī memorials also have the feudal basis. Subordination, loyalty and infaliable subservient mentality promoted satī custom in the medieval times. The relationship became almost homologous to over lord-vassal relationship or deity-divotee relationship. The wife or the life partner has to follow her ded husband by throwing herself into the funeral pyre.

The memorial stones which belong to the category of animal hunting were also erected at several places.

The increase of land grant system and founding of new villages encroaching the forest lands are common features in the medieval economy. Reclamation of land and deforestation became the policy of medieval principlaities. A number of epigraphical and literary sources pertaining to the expansion of cultivation through deforestation are found even from the times of the Ikshvākus down to the Rāyas of Vijayanagar. This inevitably made the people living nearby the forest areas and hilly terrains to come into contact with the flora and fauna. The carnivorous animals such as tigers and hyena and herbivorous animals like wild boar and bear became a real menace to their lives and property. Whosovever saves the property or the life of the people from such animals by killing them acquires merit. They are adorned and respected by installing memorial stones in their name.

Even the findspots of the hero-stones reveal the fedual background. It is observed in the thesis that the hero-stones are widely prevalent in the rural settlements. Villages, the nuclei of the feudal structure and the agrarian economy, are the basis for the feudal complex. Hence villages, fields, tanks, riversides, gardens and temples are found to be the

findspots of the hero-stones and became dominant from the 10th and 11th centuries of the christian era. In some temples hero-stones are kept in groups. The worship of the hero-stones in small shrines along with the worship of the chief deity of the temple is also noticed.

The mere erection of memorial stones is not the only concerned but their maintenance and perpetual worship also became the interest of the feudal complex. The lord and vassal, and the deity and devotee relationships denoting feudal obligations and values permeated through the ages by perpetuating the memory of the dead heroes. This is possible only when the donations are made and the shrines are constructed for the dead heroes. Different kinds of donations are made for the maintenance of hero-stones and shrines. The chief item of donation is land. Land and other types of donations are also made to the family members of the deceased heroes. Usually the feudal lords, officials and relatives of the deceased hero were the main donors.

It is noticed in the thesis that memorial stone inscriptions are different and peculiar in character when compared with the other types of inscriptions. All the other inscriptions generally give importance to the royal personage and their political and religious activities, whereas in memorial stone inscriptions local people or the local heroes are given prominence. Normaly

a memorial epigraph begins with the auspicious words and then occasionally the name of the king and dynasty are mentioned. But much space in the inscription is given to describe the dead hero. The name and the cause of the hero's death and kind of grant, if any, to the relatives of the deceased hero and the valour of the hero, are usually recorded in the memorial stone inscriptions. In a few inscriptions, imprecatory verses are also engraved.

The sculpture description of different hero-stones is worth serious study. Generally the heroes are represented as fighting with the enemies and riding on horses and fighting with elephants and holding different kinds of weapons. Some sculptures depict the cutting of the necks and stabbing the stomachs with fervent devotion before the family deities by the heroes. In some instances, two or three panels are seen depicting the battle scene, the hero going to svarga and being honoured there. Usually in the middle panel the hero is depicted as being carried to heaven by celestial nymphs waving flywhisks on either side of him.

Regarding the dress and ornament worn by heroes two stages are clearly seen. In the pre-Kākatīya period

the dress seems to be very simple and the ornamentation is much less. In the Kākatiya and post-Kākatīya periods the heroes are seen with beautiful dress and wearing a variety of ornaments. The sculpture of lady with beautiful decoration, attempting to cut-off her neck with a sharp sword is of particular interest.

However, to conclude, the hero-cult which permeated deeply in the folk traditions of Āndhradēśa through the Ages deserve a seperate study for it is still a living tradition in the country side.

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APPENDICES

I. E.I. Vol.XXXV,PP.10-11.

Province	Nāgārjunakoṇḍa, Macharla Taluk, Guntur District.
Find spot	North of the sixteen pillared maṇḍapa.
Dynasty	Ikshvākus.
King	Vāsishṭhi Putra Ehuvala Chāntamūla.
Date	Close of the 3rd and the early part of the 4th century A.D.
Language	Prākrit.
Script	Brāhmi.
Notes	It is recorded in the inscription that the pillar was a chāyāsthamba (or memorial pillar) of mahāsēnāpati Kumāra Eli Ehavuladāsamnaka. Eḷi Ehavuladāsa is stated to have been the son of Mahāvalabhikā Yākhinika who was the mahisi (i.e., Queen) of the Ikshvāku king Māthari Putra Vīrapurushadatta.

Text

1 Sidham [*] Sāmisa ra[ño] Vāse[thipu]tasa Ikshākusa
2 Siri - Ehuvula [Chā]tamūlasa savachhara ta[te]rasa[ma]
3 gim[h]aṇaṁ pakha pañchama 5 divasa satana 7 ra[ño]
4 [Ma]dhari - pūtasa Ikshākuṇa[n]sa [si] ri-Vīrapūrusadatasa
5 mahisija[ya] Mahāvalabhikāya Yakhīlinikāya pu-
6 tasa mahāsēnāptisa Kum[a]rasa Eli - Ehav[u] -
7 ladāsamnkasa chhāyā - tha[ṁ]bh[o] thāpito [*]

II. N.D.I. Part.I, Darsi.2.

A.R.Ep., 183/1933-34.

Province	Annavaram, Darsi Taluk, Nellore District.
Find spot	Set up in a field about ½ furlong to the north of the Musi river.
Dynasty	Chāḷukya.
King	Vikramāditya - Mahārāja-I.
Date	Probably 7th century A.D.
Language	Early Telugu
Script	Telugu (in Early Chāḷukyan characters)
Notes	During the reignof Vikramāditya Mahārāja of Chāḷukya leniage, impediments having arisen for the enjoyment of a gift given by Pallva Kāḍuveṭṭi, certain Annuvya defended his right to it anddied in the fight. Viddamaya set up a sculpture in memory of the dead hero.

Text

1 Svasti [॥*] Śrī-Chāḷukya-Vamaś-odbhava-Śri-Vikram[a]ditya-maha[há] -
2 rājula rāñya[jya]mpu[mbu]nan=dana pūrvva-vṛittiki Vakrambu vachchina
3 Kāḍuvaṭṭi-dattiy = ācha ....
4 nd * Annvayañ chēsi nilpe Viddamaya vipra kavachambu [॥]

III. C.I. Part.I, No.36.
A.P.A.R., 10/1965.

Province	Jillavaripalle, Rayachoti Taluk, Cuddapah District.
Find spot	In the pavement of the open yard of Narasimhaśwami temple.
Dynasty	Vaidumba
King	
Date	Characters of 8th century A.D.
Language	Archaic Telugu
Script	Old Telugu
Notes	A hero named Koḷonsavaḷa Jallaganṛu, the *maganṛu* (warrior) of Raṇachitta is said to have died in the battle of Taṛṛigonṛa.

Text

1 Svasti Śrī Raṇasi-
2 ttu maganṛu Koḷo-
3 nisavaḷa Ja[lla]-
4 ganṛu Taṛṛigonthṛa
5 poṭuna poḍi-
6 si paḍiye Jalla-
7 ganṛu [dá]násubha-
8 ganṛu na - na -
9 [u]rupanṛu pa[ni]
10 [dhavaccha]ḷa da[ra]
11 kabya - salan

IV. C.I.Part.I, No.63.
A.P.AR., 15 & 16/1965.

Province Vandadi, Rayachoti Taluk, Cuddapah District.

Find spot On a stone slab lying in the field.

Dynasty Vaidumba

King Gaṇḍatriṇētra

Date 10th century A.D.

Language Archaic Telugu

Script Telugu-Kannada

Notes The hero named Eṟeyamma died in a battle at Mudimaḍuvu while Gaṇḍa-Triṇētra Vaidumba Mahārāja was fighting with Noḷambi. A certain Subadēva son of Prabhutēja is said to have become Kīḻguṇṭa.

Text

1 Svastyanēka samara saṁgaṭṭānopalabdha jayalakshmi-
2 mi-samāliṁgita-vakshastaḷa Gaṇḍa-Triṇētra
śrī Baiydu-
3 mba Mahārāju Rēnāṇḍēḷu vēḷu ēḷuchu Noḷambito-
4 ....kayyaṁbuna Muḍu[ma]ḍuvuna[po]ṭuna
Pulka-Vēḷpulālu
5 vanṟu Eṟeyamma ēpuramaṭṭi vāmadaṇḍaṁbunna
divagu
6 [-][lla]ṁpu [bo]ḍichi ēnugupayi [e]vichi
paṭṭe kīḻguṇṭa sochchina-
7 --- koḍuku Prabhutēja[cha] ... koḍuku
Subhadēvachāri pa-
8 [ṇa]na pa-
9 ṇiyu

V.

S.I.I.Vol.IX, No.13.
A.R.Ep., 296/1905.

Province	Basinikonda, Madanapalli Taluk, Chittoor District.
Findspot	In a field west of the village.
Dynasty	Vaidumba.
King	Gaṇḍatriṇētra.
Date	10th century A.D.
Language	Kannada.
Script	Kannada.
Notes	The inscription refers to the death of Maruvaka, Sūramārapaḷi Pakkasa Manujaradēva, son of Bālūchchoraṇi (who was ruling over Sūramāṟaveḷi) in the attack made by Bāṇarasa and others on the Soremaḍi fort against Noḷambi, Daḍiga, Rāchamalla and Maydāḍi.

Text

1 Svastyanēka samara saṅghaṭṭaṇopalabdha Jayalakshmi samālingita-

2 Vakshasta [la] Gaṇḍatriṇētra Śrī Veydumba Mahārājar Pridivirājyam

3 geye Bālūchchoraṇi sūramāṟaveḷi āḷe avara maga maṟuvaka

4 soramāṟpali Rakkasa manujarādēva chakrāṅkitasāhasa Trisaratadavali-

5 ya mārajarum Bāṇarasaru Mahārājaru Soremaḍi koṭeyide Noḷembi

6 Daḍiga Rāchamalla Maydāḍi Guṇḍige..vāgi Barubalisi birdade

7 Poragotiittarivalli palarā payanada maru[va]kasurama-

8 rpadi rakasa manujarādēva nirudu birda

VI. E.I.Vol.XXX, PP.278-279.
A.R.Ep., 445/1940-41.

Province	Kalakada, Vayalpadu Taluk, Chittoor District.
Findspot	In a field.
Dynasty	Vaidumba.
King	Gaṇḍa-Triṇētra.
Date	10th century A.D.
Language	Kannada.
Script	Telugu - Kannada.
Notes	The inscription s younger brother (tammu) of Rameya of Ōgu and a servent[ālu] of Palladyya the dear younger brother Priyānuja, died on hearing of the death of Ajaḷa in a cattle-raid at Tumbevāḍi.

Text

1 Svasty=anēka -samara - samghaṭṭanḍ=ō(n=ō) pa[la]bdha- Jayalakshmī-

2 samāliṅgita-vakshēsthala Gaṇḍa-triṇētra Śrī-Veydu-

3 mba-maha[hā]rājam = Pṛithivīrājyam=geye ātana Priya=ānuja Pa-

4 lla[da]yyan=ālu Ōgina Rāmeyana tammu Indirēyar Maṟeya-

5 Koṇḍeya Doḍa-Mā[dhi]yya pasiṇḍi-dī-pegaḷ[2]
e[mba] emmegaḷa Tu-
6 [mbe]vāḍika-
7 ṇa koṇḍu pa-
8 riye Ruyya-
9 Varidu Aja-
10 ḷa sattan= e[mba]
11 māta Pēḷada-
12 ḍe (।*) Jitēna la-
13 [bhyate la]kshmī-
14 [r=mṛi]tēn= ā-
15 pi suramga-
16 [nā] (।*) kshaṇa-Vi-
17 dhavaṁsini ka[kā]-
18 yē kā chintyā[ntā]
19 ma[ra] nē[ṇē]ranē[ṇē] [॥*]
20 emba ma[mā]ta
21 ne-
22 neyuttu[ṁ]
23 Surēndrā[ra]-
24 gaṇikā-
25 ghana-stta[sta]-
26 na-sthā-
27 na-pprā-
28 ptan ādaṁ [॥*]

VII. S.I.I.Vol.IX, No.4.
A.R.Ep., 571/1916.

Province	Budidepalle, Punganur Taluk, Chittor District.
Findspot	In a field behind the ruined village.
Dynasty	Bāṇa.
King	Mahāvalivāṇarasa.

Date 9th century A.D.

Language Kannada

Script Kannada

Notes The king is stated to have ordered Kenaḷinga Perggaṅga and his son Dêveya to repel the attack on Pulināḍu by the army of the Noḷamba. In the battle of Minuki, Dêveya(?) is stated to have fought and died. Bāṇa Vidyādhara i.e., the king granted Minuki to the hero's family.

Text

1 Svasti [॥*] sakala Jagatrayābhi vandita-
2 surāsurādhiśa paramēśvara prathihā-
3 rīkruta mahāvali kulodhbava śrīmat
4 Mahāvali vāṇarasarprithuvī rājyam-
5 geye Noḷambana danḍu pulināḍu mēge-
6 ṟtare vāṇarasar Kendaḷiga-Perggaṅgam
7 avara magam dēveyanam Besago[ṟe]
8 yammūra minuki edayōltāgi
9 ta[ṟtu] ridu. saggameṟidam
10 ātange Bāṇavidyādharam
11 mechhi Bāḷgaṟchhu goṭṭadu minuki idanarivo-
12 n pañcha mahāpātakam

VIII. S.I.I.Vol.IX, No.25
A.R.Ep., 728/1916

Province Maḍakasira, Madakasira Taluk, Anantapur District.

Findspot In the temple.

Dynasty Noḷamba (Pallava)

King — Iṛiva - Noḷamba Dilīparasa.

Date — Śaka 870, Kīlaka (A.D. 948-49).

Language — Kanarese

Script — Kannada.

Notes — The inscription states that Kiriya Ponnayya, the servent of Ballaha, lead an army against Gajāmuśa Choḷa and after Dilīpa Noḷamba joined it, he fought and died in the battle at Ibiḷi.

Text

1 Svasti[॥*] sakanṛpa kālātita samvatsara satangaḷeṇṭunūra Yaṛpattaṛa Kīla[ka] samvatsaram pra-

2 vartise svasti samadhigata Pañchamahāsabdha Pallavānva-

3 ya śrī Prithivivallabha Pallavakulatilaka Pallavarāma Palaro-

4 degaṇḍa Iṛiva Noḷambanekavākhya Śrimat Dilīparasa Prithi-

5 virājyanjgeyuttire Chikkyyanjgam āchabbegam Puṭṭida Bikiyaṇṇa atanim kiṛi-

6 yam Mūvattiṛchasirada Billavelgaṇḍa sima-

7 yinda Kiṛiya-Ponnayya Ballahana Besadāḷu Gajāmkuśa Choḷana mēgadaṇḍu-

8 ōgalu Dilīpa-Noḷamba daṇḍinalu kūḍi Ibiṛida Kāḷegadalu āṛdana Besa-

9 vēḍi sattam Ponnayya [॥*]

IX.

S.I.I.Vol.XII, No.106.
A.R.Ep., 498/1908.

Province	Mallam, Gudur Taluk, Nellore District.
Findspot	In front of the Subramanyaswamy temple.
Dynasty	Pallava.
King	Kampavarman
Date	A.D.889-Regnal year:20
Language	Tamil.
Script	Tamil.
Notes	Registers a gift of land made by the Ūrar of Tiruvāṉmūr of Paṭṭipottaṉ for the pious act of Okkoṇḍanāgan Okkatīndaṉ Pattaipottaṉ (Probably his father) in cutting off flesh from nine parts (nava - kaṇḍan) of his body and finally his head as an offering to the goddess Bhatāri (Durgā). The Ūrar of Tiruvaṉmūr celebrated this event beating drums and erecting a tomb (Kalmēḍu). The Pottanamikiḷavargaḷ also gifted the land Toṟuppaṭṭi. It is imprecated that the transgressors of this charity should pay ½ poṉ to the ruler of the day as fine.

Text

1 Śrī kampaparumaṟku yāṇḍu irubatāvadu [|*] [pa]ṭṭaipo[t]-

2 [ta]ṉukku [|*] Okkoṇḍanāgaṉ Okkatindaṉ paṭṭaipottan mē-

3 [tavam] Purindad=eṉṟu Bhaṭārikku nava-kkaṇḍaṅ kuduttu

4 [Kuṉṟagat]talai aṟuttu-ppiḍaligai mēl vaittaṉukku Ti-

5 ruvāṉmūr ūrār vaitta Pariśāvadu [|*] emūr-ppaṟai-koṭṭi-kkal [mē]-

6 [ḍu śeydār-avikku]-kkuḍu [p]pārāṇār Pottaṉin kiḻavarkaḷum To[ṟu]-

7 [ppa]ṭṭi nilam kuḍu[t]tarkaḷ [|*] idu aṉṟeṉṟār Gaṅgaiyidai-kkumāri-

8 ḍa[i]eḻu - nūṟṟu - kkātamum śeydāṉ śeyda Pāvattu-ppaḍuv-

9 ār [|*] aṉṟeṉṟār aṉṟāḷ kovukku kāṟ-ppo-

10 ṉ ṟ(d) aṇḍappaḍuvār [||*]

X. S.I.I.Vol.IX, No.354.
A.R.Ep., 772/1917.

Province	Sirivara, Hindupur Taluk, Anantapur District.
Findspot	Entrance of the village.
Dynasty	Hoyasala.
King	Vīra Ballāladēva-III.
Date	Śaka 1243, Raudri, Bhādrapada ba 13 Somavāra (A.D.1320).
Language	Kannada.
Script	Kannada.
Notes	The inscription records the death of the Mahāsāmantādhipati Hiriya Bommeya-Nāyaka, son of Gaṅgeya - Nāyaka of Hoḷakallu in a

fight against the cavalry of the chief (Manneya) of Mēlumāvu, when Aliya Mācheya - Daṇṇāyaka, the prime minister of the king was ruling at Penugoṇḍe.
It records the gift of wet and garden lands beneath the Sirivara tank to those sthānikās who were appointed to worship three times a day to the hero stone (Bīrakallu).

Text

1 Svasti(॥*) Śrī mathu Śaka varsa 1243 Raudri saṃvatsarada Bhādrapada ba.13 So, Vīra-Ballā-

2 ladēvarsara Pradāni Āḷiya Māchaya-Daṇṇāyakaru Penugoṇḍeyalu rājyam

3 Māḍutiddu Mēlumāvina manneyara mēle etinaḍadalli Śrī manu

4 Mahāsāvantādhipati Hoḷakalla Gaṅgeyanāykara maga Hiriya Bommeya-

5 Nāykaru kudureya daḷdamēle śri Hoyikuṭṭadi raṇḍadalu biddu svargastarā-

6 daru mangaḷa mahāśrī

7 Śrī matu I Bīrakalla Pratisṭeya mūruvali pujepunaskāra māḍuva stanikarige sirivarada keṟeya hin-

8 de gadde ko 5 keyi ko 5 sarbba bhādhe parihāravāgi ā Māchaya daṇḍanāykaru dhārapūrbba-

9 Kavāgi koṭṭa datti mangaḷa mahā śrī śrī śrī [॥*]

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ILLUSTRATIONS

I. BATTI IELD SCULPTURES

A. Heroes with animals:-



1. Chāyāstambha at Nāgārjunakoṇḍa, Guntur District.



2. Hero-stone at Vandāḍi, Cuddapah District.



3. Hero-stone at Iñjēḍu,
Kurnool District.



4. Hero piercing the elephant,
Alampūr, Mahabubnagar District



5. Hero fighting with enemy,
Naramarella, Nellore District.



6. Hero fighting with enemy, Bodhan,
Nizambad District.



7. Hero piercing enemy, K.B.Museum, Golkonda.



8. Hero riding on horse, Tripurantakam, Kurnool District.



9. Hero fighting with horse rider, Tripurāntakam, Kurnool District.



10. Hero riding on horse, Tripurāntakam Kurnool District.

B. Heroes in standing Posture:-



13. Hero holding sword and bow, Bodinayanipalle, Chittoor Distrit



14. Hero holding sword, Bodināyanipalle, Chittoor District.



15. Hero holding lance and dagger, Yelleśwaram, Nalgonda District.



16. Hero holding lance and dagger, Amarâvati, Guntur District.



17. Hero piercing the enemy, Tripurāntakam, Kurnool District.



18. Hero holding sword and dagger, Dambaladinne, Kurnool District.

II. CATTLE RAID SCU[illegible]

19. Hero with cattle, Chippagiri, Kurnool District.



20. Hero cutting the enemy's head, Kalakaḍa, Chittoor District.

III. SELF IMMOLATION SCULPTURES



21. Hero offering his head to the god, A.P. Archaeological Museum, Hyderabad.



22. Hero offering his head to the god, A.P. Archaeological Museum, Hyderabad.

23. Woman offering her head to the god, A.
Archaeological Museum, Hyderabad.



24. Hero offering his head by cutting it with the two swords, Tripurāntakam, Kurnool District.



25. Hero offering his head to the lord Śiva, Terāla, Guntur District.

ro offering his head to the lord Śiva, Nellore Zillaparisad Office, Nellore.



27. Hero piercing the stomach and offering internal organs to the lord Śiva, A.P. Archaeological Museum, Hyderabad.



28. Hero cutting his stomach and offering internal organs to the lord Śiva, A.P. Archaeological Museum, Hyderabad.



29. Heroes immolating themself to the goddess, Tripurântakam, Kurnool District.



30. Heroes immolating themself to the goddess, Tripurântakam, Kurnool District.

IV. SATI SCULT

31. Hero with sati, K.B.Museum, Golkonda.

32. H

33. Satī with her child, A.P. Archaeological Museum, Hyderabad.



34. Hero with his two wives in Sunkālamma temple, Moravakoṇḍa, Kurnool District.

35. Hero with satī, Basavanakoṭa,
Kurnool District.

36. Hero with satī, Saṅgamēśwaram,
Kurnool District.

37. Hero with sati, Turimella,
Kurnool District.

V. ANIMAL HUNTING



38. Hero fighting with wild boar,
Kundrapākam, Chittoor District.



39. Hero fighting with tiger, Tripurāntakam, Kurnool District.



40. Hero fighting with tiger, Śrīśailam, Kurnool District.